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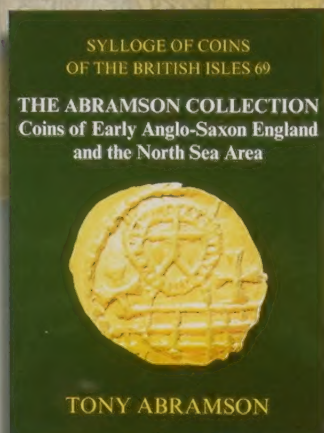
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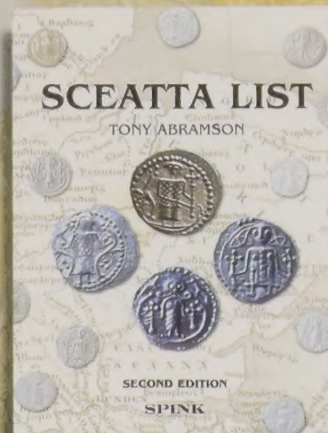
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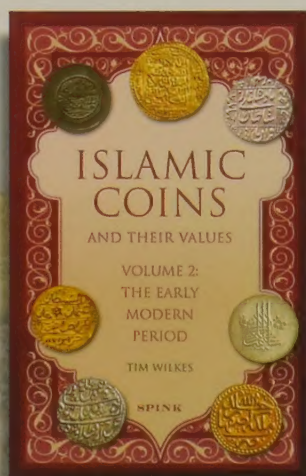
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DEPARTMENTS



on the cover:

Detail of a Pan American Airlines lithograph poster advertising travel to Guatemala by Paul George Lawler, ca. 1938 (Library of Congress, LC-USZC4-11783) 104 x 69 cm.

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The American Numismatic Society, organized in 1858 and incorporated in 1865 in New York State, operates as a research museum under Section 501(c)(3) of the Code and is recognized as a publicly supported organization under section 170(b)(1)(A)(vi) as confirmed on November 1, 1970. The objectives of the ANS have evolved into the mission ratified by the Society's board in 2003 and amended in 2007 and 2016: "The mission of The American Numismatic Society shall be to promote and advance the study, research, and appreciation of numismatics".

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From the Executive Director

Ute Wartenberg Kagan

Dear Members and Friends,

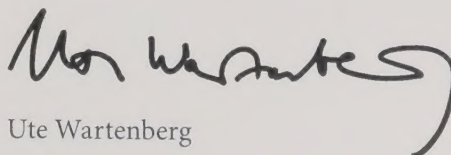
February is usually a very quiet month at the American Numismatic Society. After the busy weeks in January, when the New York International Numismatic Convention brings many visitors to our vault and the library and we hold our annual gala, we usually have time to clean up our offices and relax a little bit. As you will read in this issue of the *ANS Magazine*, at the gala, which was held in the beautiful surroundings of Harvard Hall at the Harvard Club, we honored the Rosen Family, who have been among our most steadfast and generous supporters for many decades. It was a very special event, attended by over 180 people, many of whom had come to New York to attend auctions and to visit with old friends.

By early February, I was ready to turn to some long overdue correspondence and administration, when my colleagues and I received an email that greatly alarmed us. We heard something new concerning the North West Territorial Mint (NWTM) chapter 11 bankruptcy proceeding. After an unsuccessful attempt to reorganize the business, the Trustee in charge announced that he would liquidate all assets. Why this matters so much to the Society is that NWTM also owns the Medallion Art Company (MACO), the longest-lasting and arguably most important private mint in the US. Like many other institutions, the ANS has long been using MACO to strike its medals, including the Huntington Award and Saltus Award medals. Since its foundation in New York City in 1903, MACO has served generations of America's finest sculptors and other artists in the production of their work, as well as countless non-profit and for-profit institutions in their desires to produce various commemorative, award, and other medals. Because medals have long been recognized as a standalone art medium, and one that is that is far more affordable to acquire than larger sculptures or paintings, MACO has also served to put fine art into the hands of many Americans who might not otherwise have had the chance to own the original work of a great artist.

What was now proposed, and without much warning to the institutions or artists concerned, was a sale of the dies, galvanos, sample medals as well as, of course, all machinery and other assets. When I approached the Trustee in charge of the proceedings, we learned that the dies were considered to be simply tools and thus the property of MACO, not of the institutions or artists. It was then proposed that the ANS bid for the holdings of dies, galvanos and samples (although only those prior to 1997). At this point, ANS Trustee Mary Lannin and I decided to visit the company's facilities in Nevada in order to get a better idea of their holdings. What we saw there was an extraordinary archive of medallion art, covering the entire twentieth century, in which works of many of the most famous sculptors were represented. Further, the archives provide an extraordinary overview of a slice of American history from the perspective of companies, clubs, schools and so on, many of which are extinct today.

As often in bankruptcy auctions, the assets of a company might be dispersed, or, as a real threat in this case, leave the United States altogether. Losing the dies and archives as well as the extraordinary cataloguing work that has been put into preserving everything for the last 115 years would be a huge loss to future generations. Should these dies fall into the wrong hands, particularly those beyond the reach of US law enforcement, unauthorized medals could be produced confounding awardees, collectors, and the institutions themselves.

The Trustees of the American Numismatic Society therefore decided to place a bid for this material. At the time of writing, we are all waiting to see what the judge in this case decides. If successful, the ANS will be able to continue its role as one of the stewards of medallion art in this country. We will keep our membership informed as this story develops!



Ute Wartenberg



Facing page: The author with a denarius of Augustus in the Swenson Collection (Swenson 2400–375; RIC Augustus 87A) (Photo by Lesser Gonzalez Alvarez).

TEXAS TREASURE: The Renaissance of the Swenson Collection

Giuseppe Castellano

Rome, AD 238. “Where are your Germans now?” jeers the soldier, stabbing his victim. The emperor Pupienus bellows and claws at his assailant, pulling at his purse-strings in desperate struggle. A shower of bright silver denarii falls from the soldier’s belt and scatters in the pool of blood spreading across the paving-stones. The soldier scrabbles at the ground, taking up wet handfuls of bloody coins, freshly minted in the image of the dying man. With a final round of curses, the assassins retreat. Hours later a rag-and-bone man finds a bloody denarius between two stones.

Gotland, the Baltic Sea, AD 450. The dreamer’s coin shines through the passing clouds, a crisp silver disk. A wet snick as the spade cuts through rocky mud, a squelch as the spade-load slumps onto the spoil heap. The digger pauses to wipe his brow, takes a draught of ale from the flagon at his side, and returns to digging. When the hole is deep enough, he sets his spade against the rock where his sword leans and heaves the chest down into the earth. He opens it and plucks up a small silver coin. This he flips back and forth across his thumb and forefinger. Old kings and strange southern runes glint in the moonlight. He lets it fall again, clinking brightly among its fellows. He locks the box, buries it, and shoves the stone into place. The digger then girds his sword, takes up his spade, and walks back to the beach. He throws his tools aboard his boat and shoulders it down the shingle with a grunt as the hull grates against gravel. With a prayer and a dip of his oars, he sets out once more on the wide whale-road.

Offenbach am Main, Germany, AD 1815. The forger works by candlelight. Flames dance as he examines the coin between his thumb and forefinger. The forger sets

the coin down and pulls out his loupe, bowing deeply across the table to catch the light. He stays there for a long moment studying the coin intently. The forger observes the subtleties of the inscription, the tight curls of the beard, the minute rendering of the emperor’s pupil. With a sigh of admiration, the forger sets down his loupe and walks to the window, observing the moonlight over the river Main, scattered like pearls across black velvet. A cat purrs and rubs against his leg. The forger returns to his workbench, takes up his burin, and begins cutting his die.

Austin, Texas, AD 2017. The scholar peers at a silver coin in the lab, a small windowless office in the University of Texas football stadium that serves as project headquarters for the Swenson Digitization Project. He sets the denarius of Pupienus (fig. 1, Swenson 2400–1292, RIC IV Pupienus 1) down on the table and removes his glasses, closing his eyes and pinching the bridge of his nose. Pupienus reigned April to July 238, less than a semester, before he was killed in the streets of Rome. Despite his short tenure, the coins he minted are fairly numerous, perhaps an indication of the significant military expenditure required for survival during the crisis of the third century. Clearly the copious denarii were not enough to buy more time from the legions. Replacing his glasses, he turns back to the glowing screen and begins to type.

Every coin has a story, and a collection as rich as the Swenson has many such stories to tell. What might these coins tell us of the thousands of people that have handled them over the last two-and-a-half millennia? Where have they travelled? What events, mundane and spectacular, have they witnessed? A collection is not



Fig. 1: Pupienus, Rome, AR denarius, c. AD 238 (Swenson 2400–1292; photo by the author), 20 mm.



Fig. 2: Svante Magnus Swenson (by Brasier & Co., Prints and Photographs Collection, di_11073, The Dolph Briscoe Center for American History, The University of Texas at Austin).



Fig. 3: Prof. Alex Walthall with an aureus of Augustus (Swenson 2400–364; RIC Augustus 206) (photo by Lesser Gonzalez Alvarez).



Fig. 4: Prof. Alex Walthall and students in his graduate seminar on ancient numismatics study coins in the Swenson collection first-hand (photo by Lesser Gonzalez Alvarez).

only the sum of its parts, the many stories of thousands of individual coins, but also the biography of the collection as an assemblage in itself. The collection takes on a second life as an historical entity in its own right. Such a collection, and the archival materials associated with it, can provide a unique perspective on numismatics, antiquarianism, and the more general historical context in which it came to be.

Svante Magnus Swenson, the first documented Swedish immigrant to Texas, was a prominent figure in the state's history (fig. 2). He donated his collection of coins and medals to the University of Texas at Austin in 1891. This gift, described as "princely" by the grateful administration, was the first major donation to the university, which had only been founded ten years earlier in 1881. The Swenson is among the largest such collections in the South. It comprises some 3,500 Greek, Roman, and Byzantine coins. Swenson also donated 1,800 European medals, many in silver, dating from the 17th to the 19th centuries. In the 125 years since it has been at the University of Texas it has been overlooked and underused and has never even been catalogued in its entirety. Security concerns and lack of funding have precluded the realization of the Swenson collection's full potential for over a century.

The Swenson Digitization Project's goal is to catalogue, record, and publish online the Swenson collection of ancient coins at the University of Texas at Austin. Now, the internet has provided us with a secure and cost-effective digital platform to share these coins with the world. Classics Professors D. Alex Walthall and Rabun Taylor, along with a team of graduate and undergraduate students, have taken up this long-overdue project. The final product, entitled *Online Database of the Swenson Coin Collection*, will be available on the web in the style of the University of Virginia's *Fralin Numismatic Collection* (<http://coins.lib.virginia.edu/>). Once digitized, the Roman Imperial coins in the Swenson collection will be data-linked to OCRE, the American Numismatic Society's Online Coins of the Roman Empire (OCRE, <http://numismatics.org/ocre/>). This diverse collection will finally be accessible to students and scholars everywhere.

The size of the Swenson collection, as well as its broad temporal and geographical range, render it an excellent teaching collection. The digitization project itself is giving UT students the rare opportunity of working hands-on with a world-class coin collection (fig. 3). Professor Walthall has already used the collection as a teaching aid in graduate seminars (fig. 4). Besides their use in his ancient numismatics seminar, the coins of the Swenson collection have proven equally valuable in

other courses, for example on the archaeology of Hellenistic kingship, where they served to illustrate firsthand the development of ruler portraits and royal propaganda. Outside of the classroom, student volunteers are identifying and cataloguing the coins of the Swenson collection, developing their research skills and enjoying the satisfaction of working on a "real-world" academic project with a tangible public impact.

The History of the Collection

The story of the Swenson collection begins in Napoleonic Sweden. August Wilhelm, Baron Stiernstedt, was born on December 14, 1812, in Stockholm, on the very day that the frostbitten remnants of Bonaparte's once-*Grande Armée* limped homewards across the Russian border. Sweden, Russia's ancestral enemy, was allied with France. In 1810, the Swedes had elected Napoleon's (French) Marshal Bernadotte to rule as heir presumptive to the decrepit and childless King Charles XIII, thereby ending three centuries of native Vasa rule. A string of defeats against Russia in the 18th and early 19th centuries had left Sweden, once a European power, greatly weakened. December 14, 1812, was surely a grim day in Stockholm.

August Wilhelm was scion of the Stiernstedts, a noble Swedish family that had served the Crown since at least the turn of the 17th century as jurists, soldiers, and politicians. His ancestor Carl Johan Stiernstedt had dedicated his life to the fight against Russia, spending 13 years in captivity in Siberia after Sweden's resounding defeat at the Battle of Poltava in 1709. Perhaps the birth of baby August sweetened the undoubtedly bitter mood at Fullersta Gård, the family seat, a manor house that old Carl Johan had acquired in 1748.

A jurist by profession, young August Wilhelm's true passion was history, heraldry, and numismatics. He was a member of Parliament and held the prestigious positions of Royal Chamberlain and State Herald. The Baron wrote several important works on Swedish nobility, heraldry, and numismatics. His monograph on the famous copper money of Sweden won grand prize of the Royal Academy of Swedish Archaeology in 1857. August Wilhelm was a founding member of the Swedish Numismatic Society and president from 1873 until his death in 1880.

Despite the honors and laurels that he received, Stiernstedt was considered by some to be a ruthless man who used his rank, title, and connections to further his own interests. He was obsessed with enlarging his collection, and seems to have used his social capital in an ethically questionable manner. The great Swedish poet Carl Snoilsky, for example, criticized the Baron's methods. Stiernstedt had—perhaps unfairly—purchased

Snoilsky's large collection when the poet was forced to leave Sweden following a divorce in 1878.

August Wilhelm succumbed to typhus in 1880 at Bröd-torp Manor in Pojo, Finland, then part of the Russian Empire. On Stiernstedt's death, a large part of his personal collection of coins and medals was purchased by Svante Magnus Swenson. The 1882 auction catalogue, hastily written in French by Otto Heilborn and riddled with errors, is the first and only thorough publication of the collection.

Svante (or Sven, or Swen) was born in 1816 in Lättarp, Barkeryds Parish, Jönköping, in the southern Swedish province of Småland, and emigrated to the United States in 1836. A family story claims that his ship burned in New York harbor before his baggage had come ashore, leaving Swenson with just the shirt on his back. Nonetheless, he found work as a clerk in New York, as a bookkeeper in Maryland, and in 1838 Swenson became the first of many Swedish immigrants to Texas. He survived a shipwreck off Galveston on the way. Ever the opportunist, Swenson allegedly went down to the beach the next day, salvaged what he could of the wreck, and sold it in a remarkable display of business acumen. Through a series of savvy maneuvers and lucky breaks, Swenson became one of the largest landowners in the young Republic. By the 1850s he managed a booming mercantile business and owned several cotton plantations across Texas and Louisiana. Swenson's investments in the Buffalo Bayou, Brazos, and Colorado Railway allowed him to acquire 100,000 acres in West Texas. His extensive landholdings and runaway success in business made Swenson fantastically wealthy.

Swenson exploited slave labor, despite his own avowed ideological opposition to the practice. It has been suggested that this opposition to slavery drove him to encourage Swedish immigration to Texas, in order to bolster the free work force. Swenson offered to defray the cost of passage to America in return for a year's labor on his land in a form of indentured servitude. The scheme worked and many Swedes from Swenson's home parish in Småland emigrated to Texas on the so-called "Swedish pipeline." By the outbreak of the Civil War, Swenson had sold all of his slaves. Clearly Swenson was a businessman first and an abolitionist second.

In 1861, the shadow of secession was spreading across the country as slave-states withdrew from the Union. Texas Governor Sam Houston, who opposed secession despite being a slave-owner and an anti-abolitionist, charged Swenson with supplying his hoped-for Army of Texas and even offered him a position on the general

staff as Quartermaster-General along with a Colonel's commission. Houston's bid to avoid Texas' withdrawal from the United States failed in the face of the successful secessionists, however, and Swenson's promised colonelcy fell through. Swenson continued to oppose secession from the Union and refused to take up arms for the Confederacy, but remained in Texas nonetheless, exporting cotton as an agent of the Swedish Crown. The trade in cotton was crucial to the Confederate war effort, so Governor Francis R. Lubbock allowed Swenson to travel for business. Swenson's special dispensation to travel, along with his opposition to secession, enraged many staunch Texan confederates. In 1863, amid threats of death, Swenson transferred ownership of his Texas assets to his relatives and fled to Mexico and thence to Sweden. Swenson would never again live in Texas.

In 1865 Swenson took his family to New York City and there established a bank, S. M. Swenson and Sons. This was eventually incorporated into the First National City Bank of New York, a precursor to Citibank. Despite his new residence in New York, Swenson maintained a strong connection with Texas, visiting often until his death in Brooklyn in 1896. His descendants still live in Texas and continue to run SMS Ranches.

The Swenson family has left a lasting mark on Texas. One example is the venerable Palm School, one of the first elementary schools in Austin. Established in 1892 as the Tenth Ward School, it was renamed in 1902 after Swenson's uncle, Swante Palm (born Swante Jaensson), a great benefactor of education in early Austin (fig. 5). Swante, like his nephew, was an important and influential man in his day, serving as Justice of the Peace for Travis County, postmaster, and alderman for Austin. He was instrumental in Swenson's initiatives to bring Swedes to Texas, and in 1866, as vice consul to Sweden and Norway, he received the Order of Vasa from King Carl XV of Sweden and Norway for his role in encouraging immigration to the United States. Between the 1840s and the 1920s, half of the inhabitants of Barkeryds, the home parish of Swenson and Palm, emigrated to Texas.

Swante Palm was known as an intellectual who loved his books and even ran an unofficial lending library out of his home. Not only did he seek knowledge, but he sought to share it: he was known to run an unofficial lending library out of his home. He had been turned on to reading as a young boy by his parish clerk in Småland who recognized his passion and ability and bought him his first book. On his death in 1899, Swante donated his immense library of 12,000 volumes, primarily in Swedish, to the University. This gift formed the basis of the early library collection.



Fig. 5: Bust of Sir Swante Palm, uncle of Svante Magnus Swenson, by Elisabet Ney, held at the Elisabet Ney Museum in Austin, Texas (photo by the author).

In 1891, five years before his death, Swenson donated his coin collection, then valued at the sum of \$75,000 (\$1.9M in 2017 dollars), to the University of Texas. In the words of Vivian Richardson, *Dallas Morning News*, the collection was transported from New York to Galveston by “gallant little steamers” bearing “pieces of eight, pieces of gold and silver, bronze monies from the pockets of the twin Kings of Sparta, fat black coins from the cupboards of the Cesars [sic], pirate gold from islands of the blue Aegean, medals of old Ruric of Russia and Constantine, [and] tiny tarnished bronze pieces which were given in payment for wine and olive oil by small dark men to small darker men of the trading boats.”

Despite Richardson’s palpable enthusiasm, these coins have not always enjoyed such a rapturous reception, nor the treatment they deserve. The early tenure of the collection at UT reads like a comedy of errors. Within ten years of the coins arriving at the university, their keepers lost the combination to the enormous safe that



Fig. 6: A young woman holds a tray of coins from the Swenson collection (Swenson Coin Collection, Dolph Briscoe Center for American History, University of Texas at Austin).

housed the collection (fig. 6). It took 27 years to finally reopen it. Since then, only a small number of the coins have ever been exhibited and only for brief periods.

The Swenson collection has evoked mixed reactions throughout its history. In 1978, a well-respected numismatist at the University of Texas called the collection “sizeable and distinguished,” but in 1985, another expert disagreed, noting that it “is not a collection that I would call distinguished.” Such divergent opinions, informed by differing systems of value among the audience, are not unusual when it comes to collections. It is important to appreciate the Swenson for what it is: an excellent teaching collection of significant numismatic breadth with some noteworthy coins. It is not, however, a first-tier collection of rarities in excellent condition, nor is it comparable to the great national and university collections. Whatever one’s opinion, Prof. Walthall and the Swenson Digitization Project are ensuring that this collection is finally receiving the attention that it deserves, over a century after its presentation to the University.



Fig. 8: Lucania, Metapontum. AR stater, c. 540–510 BC (Swenson 2400–2733; photo by the author) 30 mm (images enlarged).

Fig. 11: Rome, AE as, c. 280-276 BC (Swenson 2400-001; photo by the author) 72 mm.



Highlights of the Collection

The 3,500 coins of the Swenson span two-and-a-half-millennia, from Aeginetan silver staters to Italic bronze asses, from Ostrogothic kings to Syracusan tyrants, from Lusitania to Persia. Its primary strength is in Roman Imperial coinage, but the Greeks and the Byzantines are also well-represented. The strong showing of imperial denarii and solidi suggest a Swedish provenance for some of the coins, from Late Antique hoards, as we shall see below. Many pieces come from the Western Mediterranean, which led Prof. John Kroll, Professor Emeritus in Classics at the University of Texas, to believe that some of the coins were collected there. Per-Goran Carlsson of the Swedish Numismatic Society has suggested that there may be some connection with Gustav Daniel de Lorichs (1785–1855), a Swedish nobleman and collector who served as a royal envoy to Spain from 1815 until his death in 1855. While abroad on diplomatic service he acquired a large collection of ancient coins, many Spanish, which eventually came into the possession of the Swedish Royal Coin Cabinet. It is likely that Stiernstedt was involved in these transactions and acquired some of these coins for himself, which may partly explain the many Spanish and Western Mediterranean coins in the Swenson collection.

The Swenson collection includes several of the famous Aeginetan silver “turtles,” some the first coinage minted in Greece proper (fig. 7). The earliest piece that we have probably dates to the early 6th century BC, and is quite possibly the oldest coin in the collection (Swenson 2400–3036). It bears the turtle, symbol of Aegina, on the obverse and like most early coinage it has a square incuse punch on the reverse. The thick, dumpy flan is typical of the early coinage of the Aegean. This particular example bears a countermark, which may suggest that it travelled somewhere other than Aegina and was accepted as valid currency there. These silver staters circulated widely in the Archaic period and represented the first Greek “international currency,” in which role they were superseded by the even more famous Athenian “owls” in the late 6th and early 5th centuries.

In southern Italy, the earliest coinage was also incuse, but rather than bearing square punches on the reverse these coins had detailed incuse reverses in alignment with the obverse type that mirrored the relief in negative counter-relief. This style was known as “double-incuse.” Such coins were time-consuming and technically challenging to produce, which may explain their brief duration and rapid replacement with double-relief coinage. Various explanations have been given for this remarkable double-incuse technique, from the practical (ease of stacking) to the philosophical, specifically the influence of Pythagoras, whose father was a

gem-engraver and who spent much of his life in Croton and Metapontum. More recently, however, it has been suggested that the thinness of the flan in combination with the incuse reverse would have made it more difficult for forgers to produce silver-plated imitations with base-metal cores. Famous cities in Magna Graecia which minted in this style include Croton, Metapontum, and Sybaris, and the Swenson includes examples of all of these. Pictured is a stater of Metapontum from the second half of the sixth century BC (fig. 8, Swenson 2400–2733). It bears an image of a barley-ear, the symbol of the city, representative of the great agricultural wealth of the Metapontine hinterland.

Alongside these earliest Italian issues are also some of the first coins from Sicily. One of the most ancient pieces in the Swenson is a rare drachm of the Chalcidian colony of Himera, bearing a cock on its obverse and an incuse mill sail pattern on the reverse, and dating to the second half of the 6th century BC (fig. 9, Swenson 2400–2807).

The Swenson collection also contains examples of rare early Sicilian small silver, including two litrai of Naxos, another Chalcidian colony that began minting coinage around the same time as Himera (Swenson 2400–2823 and 2400–2824). These tiny coins bear the head of Dionysus on the obverse and a bunch of grapes on the reverse (fig. 10). Unlike the drachm of Himera, which was minted on an imported Greek silver standard, the litrai of Naxos appear to conform to a native Sicilian libral standard, representing the equivalent of the indigenous bronze pound in silver. Before the introduction of Greek-style coins to Italy and Sicily, the native peoples used bronze lumps, objects, and ingots by weight against the native Italic libral standard as a means of exchange, a store of wealth, and a measure of value. These coins represent an attempt to convert between the two traditions, imported Greek and indigenous Italian.

The Swenson collection is not limited to coins and does contain some examples of non-monetary currency. One of the most impressive pieces in the collection is a rare example of Rome’s first aes grave, the large, cast, coin-like bronze ingots that served as currency in 3rd-century BC Italy. Our aes grave was produced around 280 BC, bearing on its obverse the janiform head of the Dioscuri and on its reverse the head of Mercury wearing his winged traveller’s hat (*petasus*) (fig. 11). At 297 g, it weighs a full contemporary Roman pound of bronze (Swenson 2400–001; RRC 14/1). Like the litrai above, these ingots were influenced both by indigenous Italic and imported Greek elements. The aes grave are thus bound to the Italic tradition by weight standard, metal,

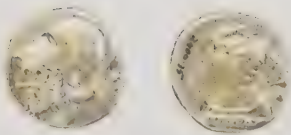


Fig. 12: Campania, Neapolis(?), AR didrachm, c. 310–300 BC (Swenson 2400–035; photo by the author) 17 mm.



Fig. 13: Rome, AR denarius, c. 115–116 BC (Swenson 2400–279; photo by the author) 18 mm.



Fig. 14: Gelimer, Carthage, AR 50 denarii, c. AD 530–534 (Swenson 2400–2463; photo by the author) 16 mm.



Fig. 15: Uncertain mint (barbaric imitation), AR denarius (Swenson 2400–381 photo by the author) 19 mm.



Fig. 16: Augustus, Gallia, Lugdunum, AR denarius, c. 2 BC–AD 4 (Swenson 2400–380; photo by the author) 20 mm.

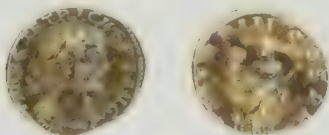


Fig. 17: Tetricus I, AR denarius (Becker imitation) (Swenson 2400–1556; photo by the author) 20 mm.

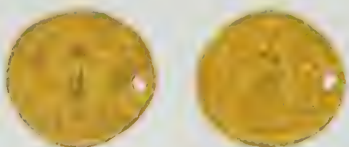


Fig. 18: Leo I, Thessalonica, AV solidus, c. AD 462–466 (Swenson 2400–2262; photo by the author) 21 mm.

and production technique, but are round like coins and are cast with Greek-influenced iconographical elements on the obverse and reverse.

One of the most remarkable coins in the Swenson collection is the famous Mars/Horse's head ROMANO didrachm, Rome's first silver coin (fig. 12, Swenson 2400–035; RRC 13/1). Probably minted in Campania between 310 and 300 BC, this extremely scarce coin represents a Holy Grail of ancient numismatics. The Mars/Horse's head ROMANO issue is the first of a series of coinages generally referred to as Romano-Campanian, reflecting its dual cultural identity as a "Roman" coin minted entirely in accordance with Campanian tradition, in a region of Italy with strong ties to the Greek world. These early Romano-Campanian issues were most likely minted as a response to specific regional needs in an area long monetized on the Greek model. It has been suggested that the Mars/Horse's head ROMANO issue was produced in order to pay for construction of the Via Appia from Rome to Capua. The Via Appia was one of Rome's first great roads and was built by the censor Appius Claudius Caecus between 312 and 308 BC in order to facilitate Roman military access to the south during the Samnite Wars. The southern Italian workers, whether Campanians, Greeks, or mixed, would have expected payment in coin, and this Romano-Campanian coinage answered their demand. Coins would not be used at Rome itself for another century.

Though they were relatively slow to take up the practice of minting coins, the Roman aristocracy (besides recognizing the obvious economic benefits) quickly understood the potential of coinage as propaganda in the fiercely competitive social and political milieu of the Mid- to Late Republic. By the end of the second century BC, Roman moneyers had begun to adorn their coins with iconographic references to their *gentes*, or clans, and to their illustrious ancestors. In a society with such a reverence for the dead and a fanatic dedication the *mos maiorum*, or ancestral custom, a reference to one's distinguished pedigree was a strong endorsement of one's own greatness.

An excellent example can be found in the denarius of Marcus Sergius Silus (fig. 13, Swenson 2400–279; RRC 286/1). This coin was minted by Silus when he served as quaestor in 116 or 115 BC, in honor of his eponymous late 3rd century ancestor, M. Sergius Silus *Ferrus*, the famed commander of the Second Punic, Illyrian, and Gallic Wars (and, according to Pliny, the great-grandfather of the popularist conspirator Catiline, of Ciceronian infamy). The elder Sergius was wounded 23 times in two campaigns, losing his right hand in the second campaign. This he replaced with an iron

prosthetic that allowed him to hold his shield, from which he got the *agnomen* (honorary name) *Ferrus*, or “Iron.” He was particularly known for his one-handed exploits against the Gauls in what is now northern Italy, and it is probably one such episode that is depicted on the reverse of our coin. M. Sergius Silus gallops left on a rampant horse, a shield in his iron right hand, wielding his sword with his left. The severed head of a Gaul, instantly recognizable by its wild spiked hair, hangs from his sword-hand. The denarius of M. Sergius Silus illustrates well the colorful nature and vivid iconography of Late Republican coinage, as well as the Roman predilection for violence and gore.

Among the rarest coins in the Swenson collection are the issues of the Vandal kings of North Africa, for example the 50-denarius piece of Gelimer, considered one of the very first medieval coins (fig. 14, Swenson 2400–2463; MEC 1, 26). Gelimer (r. AD 530–534) was the last king of the Vandals, defeated by the great Byzantine general Belisarius in AD 534 as part of Emperor Justinian’s lifelong bid to restore the Western Roman Empire. For his victory over the Vandals in Africa, Belisarius was granted the last-ever Roman triumph, which contributed to his reputation as *ultimus Romanorum*, or “Last of the Romans.” The deposed Gelimer lived out his life in Galatia on an imperial land-grant.

The Swenson collection has its share of fakes, both ancient and modern, which have fortunately not been weeded out. Though not “genuine,” they are interesting in their own right and are worthy objects of numismatic study. Among the ancient ones are several silver-plated bronze coins, known as *fourrées* or *subaerati*, primarily denarii. Some of these plated coins may be “official” issues, produced in order to increase the mint’s revenue, and some may be simple forgeries. There are also contemporary barbaric imitations. An excellent example is our ancient copy of an Augustan denarius (fig. 15, Swenson 2400–381). It has the simplified, stylized iconography typical of Celtic or Germanic imitations and the nonsensical inscription consisting of shapes made to look vaguely like Latin letters (and which may have succeeded in fooling an illiterate). These are fairly common, especially in “Barbaricum,” the regions of central, northern, and eastern Europe outside of the empire proper. Such barbaric imitations are often found in the same Swedish migration period hoards that may represent the provenance for some of our denarii and solidi. We luckily possess a genuine example of the same type that allows for helpful comparison (fig. 16, Swenson 2400–380; RIC Augustus 207).

Among the modern fakes in the Swenson collection are several pieces that have been identified as works of the



Fig. 19: Dr. Alex Walthall (r.) and the author outside Waggener Hall, home to the Classics Department at the University of Texas (photo by Lesser Gonzalez Alvarez).

most famous coin-forgers in history, the German Carl Wilhelm Becker (1772–1830). Among these is an imitation of a rare denarius of Tetricus (r. AD 271–274), ruler of the Gallic Empire (fig. 17, Swenson 2400–1556). The Gallic Empire was a breakaway state of the Roman Empire that functioned as a sovereign power between AD 260 and 274, during the great crisis of the 3rd century. Becker's imitations are noted for their quality, in particular his attention to the inscriptions, which is often a weak point of modern forgeries. He was known to work meticulously from originals and not from drawings as so many others. Becker would even “age” his pieces by putting them in a box full of iron filings attached to the springs of his carriage and driving back and forth between Offenbach and Frankfurt, a practice which he called “taking his old gentlemen on a ride.” Not only was Becker a prolific forger, but he was a respected numismatist, antiquarian, and art dealer. Goethe visited him in 1815 and was full of praise for “Antiquary Becker,” as he was known in his lifetime. On occasion, he would sell his own work as legitimate. Around 1825 an Italian called Sestini exposed Becker as a falsifier of ancient coins, but Becker took this in stride and was forthright about his imitations, which he henceforth sold openly as copies until his death in 1830. Though imitations, Becker forgeries have become highly collectible in their own right, and continue to fool numismatists. In addition to enriching the historical significance of the Swenson collection, the presence of these copies render it an even more effective pedagogical tool, allowing fakes to be spotted “in the wild.”

Further Directions

Though not forgotten by the numismatic community, the Swenson collection has for the last century been fairly inaccessible for study. The collection has mainly sat in storage, aside from relatively brief periods in which small portions of the coins were publicly exhibited. Despite some attention paid it by Drs. Carmen Arnold-Biucchi, T. V. Buttrey, and John Kroll, among others, the Swenson collection has been largely ignored, primarily because of the lack of a modern publication. The renewed attention inspired by the Swenson Digitization Project has already caused something of a stir, particularly in the Swedish numismatic community.

Until recently, the portion of Stiernstedt's coins that Swenson purchased and donated to the University was thought to have represented the entirety of the Baron's collection. This is not the case. Research undertaken for this article has proven that Swenson only purchased part of the collection, while the medieval and Viking-age coins were acquired by Finnish industrialist Herman Frithiof Antell. Antell was a wealthy collector of art, coins, and weapons, and his collections—including his portion of Stiernstedt's coins—were donated

upon his death and now form the core of the Ateneum in Helsinki, one of the constituent museums of the Finnish National Gallery. Our own Swenson collection seems, therefore, to have a long-lost Finnish sister in the Antell collection. A parallel error seems to have been made in Sweden regarding the fate of the Stiernstedt collection. According to the Royal Archive's online biography of Stiernstedt, the *entirety* of the collection was sold to Antell and eventually donated to the Finnish Museum. This is obviously untrue. Thanks to the Swenson Digitization Project, the two known portions of Stiernstedt's collection have finally found each other, 137 years after they were separated.

Thanks to the Swenson Digitization Project, the collection is already contributing to numismatic study on an international scale. Professor Ingrid Edlund-Berry of the University of Texas has kindly facilitated contact with interested Swedish scholars in order to further study the history of the collection. These include Prof. Svante Fischer of Uppsala University, who tracks the Late Roman solidi in Scandinavian hoards back to payments made in the empire; Prof. Ragnar Hedlund, a Roman archaeologist and numismatist also at Uppsala; and Prof. Lennart Lind of Stockholm University, who studies the circulation, use, and deposition of Roman denarii in Northern Europe. These contacts have already increased our knowledge of the Swenson collection, and continued cooperation promises even more fruitful collaboration. Until recently, for example, we had no idea of the provenance of any of the coins in the Swenson collection, besides that they originally came from Stiernstedt's collection. Now, thanks to our Swedish colleagues, we know that the many of the denarii and the solidi that make up a significant portion of our collection probably came from Migration period Scandinavian hoards, particularly those on the rich Baltic island of Gotland.

The Migration period refers to a time roughly corresponding to the Late Empire and very Early Middle Ages, between 400 and 800 BC, preceding the Viking Age in northern Europe. Silver denarii circulated in Barbaricum from the 2nd and 3rd centuries AD into Late Antiquity. Roman denarii, primarily from the 1st to the 3rd centuries AD, represent the first coins used in Sweden. Denarii have been found in vast numbers in Sweden, in particularly on the thriving trading-center of Gotland, where 7,000 of the 8,000 total from Sweden have been found both in hoards and as scattered finds. These coins are often found alongside later gold solidi of the 5th and even the 6th centuries AD.

Though the denarii and solidi appear together in hoards, the silver coins are earlier and probably arrived

in Scandinavia before the gold coins. The gold solidi appear to have made their way north not by way of commerce but as payments to military units and as tribute to barbarian tribes in what has been described as the Late Roman “cash hemorrhage.” One of the solidi in the Swenson collection has a hole in it, suggesting that it was suspended as an ornament (fig. 18). This may provide further indication that at some point it came into the possession of a barbarian, as it was common among barbarians to wear Roman coins as personal adornments and indicators of status. The holed solidus is of Leo I (r. AD 457–474), whose coins are quite common among Scandinavian hoards (Swenson 2400–2262; RIC X 616). While we must await the results of the interested Swedish scholars, it therefore seems likely that many of our solidi and denarii came from Scandinavian hoards of the Migration period. Further cooperation may allow scholars to actually reconstruct historical hoards and even Late Roman payments from the coins in Swenson’s collection.

In the past, it was even suggested that both the ancient and the modern fakes in the collection be simply gotten rid of as not only valueless but dangerous, as they might be misidentified as genuine by the untrained eye, and therefore mistakenly thought worthy of study. Though perhaps distressing to a more traditional collector, that the Swenson collection is “unweeded” is music to the ears of more historically-inclined numismatists, and renders it far more likely that scholars like Drs. Fischer and Lind would be able to reconstruct old hoards and ancient payments from the material at hand. The hoard evidence is not the only important historical element of the collection as it stands. In its untouched state, the Swenson collection provides excellent evidence for numismatic practice as a snapshot of the highest tier of collecting in 19th-century Sweden as part of the considered collection of an important statesman and life-long numismatist. In this sense, the Swenson collection itself is similar to a hoard, a numismatic assemblage frozen in time. There is much work to be done on this aspect of the collection, as an historical entity in its own right.

If little has yet been done with the 3,500 coins of the Swenson collection, it must be said that next to nothing has been done with the 1,800 medals. Many of them are European royal or imperial issues from the 17th to the 19th centuries. The medals come primarily from France, England, Russia, Sweden, and the United States. There are undoubtedly some gems among these remarkable pieces, which have never been catalogued or studied. This must await a later iteration of this project, as our current focus is upon the ancient coins of the Swenson collection.

Conclusion

In conclusion, the Swenson collection offers many things to many people. First and foremost, this excellent teaching collection will be accessible to anyone with an internet connection, and will hopefully help to instruct and inspire a new generation of humanistic students and scholars. Though there seem to be no unique or unpublished types among the coins, the digital publication of so many unpublished specimens will nonetheless prove a great benefit to the numismatic community, particularly to those interested in hoards and die-studies. Even a single understudied coin can contribute to (or even subvert) our knowledge of a coinage, an historical figure, or even a country. Besides the individual coins, there is the remarkable story of the Swenson collection itself, which should pique the attention of those interested in the more contemporary history of Sweden, the United States, and Texas. Svante Magnus Swenson came to this country with only the shirt on his back and rose to wealth and prominence within a decade. In the current political climate surrounding immigration, it is inspiring to note that the Swenson collection, the first great gift bestowed on the University of Texas, was donated by a deeply patriotic and enormously successful first-generation immigrant. He used his wealth not only to provide for himself and his family, but also to enrich the state of Texas, the land to which he owed his great success. Now, thanks to the Swenson Digitization Project, the many tales of our collection might be heard by all.

Author’s note: I would like to thank (in alphabetical order) the American Numismatic Society, my Swedish grandfather, Harry Verne Bergstrom, my wife Chantel Castellano, Dr. Ingrid Edlund-Berry of the University of Texas, Mr. Per-Goran Carlsson and the Swedish Numismatic Society, Dr. Svante Fischer of Uppsala University, the artist and photographer Mr. Lesser Gonzalez Alvarez, Dr. Ragnar Hedlund of the University of Uppsala, Ms. Sarah Herzer, Prof. Jack Kroll of the University of Texas, Prof. Lennart Lind of Stockholm University, Mr. Caolán Mac An Aircinn, Dr. Stephanie Malmros and the staff of the Dolph Briscoe Center for American History at the University of Texas, Professor Thomas Palaima of the University of Texas, research assistant Mr. Daniel Pederson, Professor Adam Rabinowitz of the University of Texas, Mr. Andrew Reinhard and Mr. Alan Roche of the ANS, the Swenson Digitization Project team, Professor Rabun Taylor of the University of Texas, Dr. Peter Van Alfen of the ANS, Dr. Klaus Vondrovec of the Münzkabinett of the Kunsthistorisches Museum Wien, and Professor Alex Walthall of the University of Texas.”

I. A
PARTE ORIENTALE
DELL' ANTICO, E NUOVO
MESSICO
CON LA FLORIDA E
LA BASSA LUIGIANA
dellineata sulle ultime Osservazioni

ROMA
Presso la Calcografia Canevale.
1798.



CENTRAL AMERICA: Attempts at Monetary Unification

Brian R. Stickney

The numismatic history of Central America constitutes one of the more interesting accounts relating to the evolution of coinage and money in modern history. It is certainly one of the more complex stories since the establishment of coinage often was integrally linked to political as well as socioeconomic developments in the region. It begins with native forms of trade goods, some of which were adopted and used by the Spanish for convenience. Central America's numismatic history transcends the Colonial era and Spain's awkward attempts to establish a monetary system to serve the commercial needs of the new world while, simultaneously, controlling trade and financing European adventures. Although the Central American states did not have to "fight" for their freedom and self-determination from Spain, independence (fig. 1) brought instability and disunity. Much of this was based on economic and social policies initiated by the Hapsburgs, coupled with changes embraced under the Bourbons to stimulate commerce and concomitantly generate greater tax revenue. Some of these policies and resulting trade patterns generated commercial rivalries among the provinces of the Captaincy General of Guatemala, which laid the foundation of disunity. Panamá, falling under the viceroyalty of *Santa Fe de Nuevo Reino*, was rather isolated from most of these influences. Belize, for all intents and purposes, had been ceded to British control.

Once independence was achieved, most of the Central American states were absorbed into the short-lived Empire of Augustine Iturbide (fig. 2). Some of these provinces, along with selected towns or cities, issued rather crude provisional coins or proclamation pieces to celebrate the relationship. Acceptance of this political arrangement was hardly universal, and dissolution of Iturbide's empire immediately generated heated debate

as to whether the former provinces of the Captaincy General of Guatemala should form independent states or unite under a common federation. The latter option was adopted with some difficulty. Ultimately, liberal and conservative forces could not come to terms on how to share power. Moreover, the articles establishing the United Provinces of Central America concentrated authority in the legislative branch while allowing the individual states to embrace many of the powers usually assumed by a national executive. During the brief 15 years of its fitful existence the United Provinces and selected states issued coins. Those of the Provinces were of first class quality; those of the individual states were not.

There is some confusion as to the official name for the collection of nations that became Central America. Politically, the five provinces were organized like a federation with a 211-article constitution, an executive elected to four-year terms, a judiciary, and a nominal bicameral legislature. Some, then, called it the Central American Federation (fig. 3). But officially they called themselves the United Provinces of Central America with their own flag and official seal crafted by the chief engraver of the mint in Guatemala City, José Casildo España.¹ Interestingly, the Provinces' monetary law was passed before the promulgation of the constitution, specifically calling for its coinage obverse to bear the name *República de Centro América*, a term more familiar to the numismatic community today.

The coins produced by the United Provinces were, for the most part, first-class, rivaling anything executed

1. Manuel Rubio Sanchez, 1975, *Grabadores de Guatemala*, Banco de Guatemala, Guatemala City, p. 135.



Fig. 1: Guatemala. Gilt bronze medal for independence, 1821. Stickney 2017, M51 (ANS 1934.1.796, gift of Julius Guttag) 44 mm.



Fig. 2: México, México City. Silver 8-reales of Augustine Iturbide, 1822. Stickney 2017, C84 (ANS 1934.1.329, gift of Julio Guttag) 38 mm.



Fig. 3: Seal of the United Provinces of Central America as Published in Herbert H. Bancroft (1887), *History of Central America* (vol. 8), p. 71, *The History Company*.

around the world during the era (figs. 4–7). Cleanly designed, their quality and uniformity met the highest standards, far outliving the United Provinces, *per se*. But the coinage continued. Both the mints in Guatemala and Costa Rica continued using the same designs and specifications until the early 1850s, until each adopted their own national patterns. Interestingly, the Province's coinage was so well regarded that the US's Coinage Act of June 25, 1834, permitted the use of dollars from Mexico, Peru, Chile, and Central America as legal tender in the United States at the rate of 100 cents to the dollar.²

Sadly, the region that hardly fired a shot to achieve its independence from Spain, could not cobble together sufficient unity between conservative and liberal political factions to achieve political stability. Over 50 violent internal conflicts were recorded among the five provinces making up Central America in the first 20 years after independence.³ This was particularly unfortunate as the Federation squandered one of their best opportunities to achieve nationhood and collective prosperity. Upon independence (1825), the Central American states broke the mercantilist trade restrictions imposed by Spain and could pursue their own, direct commercial interests. The conclusion of the Napoleonic Wars, Europe ushered in a period of relative peace and stability resulting in a growing demand for Central America's cash crops to include indigo, tobacco, cacao, and coffee (fig. 8).

Upon breakup of the federation, essentially by 1838, each of the newly formed republics charted their individual political and economic courses. Lack of a sound, sustainable monetary system adversely affected all of them, limiting economic development and commercial agility. All relied on the use of a combination of Spanish colonial, foreign, and provisional coinage, along with those coins struck with the federal design for the first years of their existence. A variety of counterstamps also were adopted (fig. 9). By the late 1850s, Guatemala and Costa Rica had established more modern currencies of national design (figs. 10–11) followed slowly by Honduras and El Salvador, all of which ultimately had their own mints. Nicaragua emerged more slowly, always relying on foreign mints to strike its coins. British Honduras, as a British colony, ultimately began receiving its own coinage from England in the 1880s, albeit in small quantities. Panamá remained a province of Colombia until 1903 after which it established its own monetary system in close consort with the United States.

The volume of coinage generated by any of the emerging Central American states never was very large. Honduras is a case in point. Perhaps the 1911 Annual Report of the Director of the US Mint said it best when

it pointed out that Honduras issued a mere 948,690 pesos, face value, of silver and copper coinage from 1879–1902. More telling was that in the same time frame they produced only 1,421 pesos of gold, issued in four denominations. Guatemala was the most prolific, but they quickly realized that producing a quality currency attracted “poaching” from other countries, particularly neighboring states. Few collectors of Central American coins are cognizant of the interplay among the states. British Honduras, for example, adopted the Guatemalan “dollar” as the colony’s standard of value in an Order in Council decision dated September 15, 1887, much to the consternation of Guatemala, which for decades claimed Belize as part of Guatemala. That is not to say that there also was not cooperation. Guatemala was blessed with having hired a Swiss national engraver in the mid-1850s. Juan Bautista Frener proved to be a talented artisan who engraved most of Guatemala’s coins and medals in the latter half of the century (cf. fig. 10). Honduras initially tried the services of US engravers, including George Hampden Lovett, under private contract in the 1870s, to disappointing results (figs. 12–13). Ultimately Honduran authorities contracted the services of Guatemala’s chief engraver, Juan Bautista Frener, to prepare and deliver sets of dies, which yielded their most prolific series of coinage (fig. 14). Successful completion of the arrangement demonstrates a case of unusually close cooperation between the two republics.

The Central American countries never were prominent participants on the world’s economic stage. The sole exception where they became global players had to do with Isthmian transit, both by rail and canal. Nicaragua was a significant player, particularly after the discovery of gold in California and the resultant westward movement in the United States. But Panama prevailed with the completion of the 47-mile Panama Railroad in 1855 (fig. 15) (while still part of Colombia) and the eventual decision, first by the French, then by the Americans to build a canal, which was completed in 1914 (fig. 16).

All the Central American states were affected and influenced by macro economic factors well beyond their control. Once they established their own national currencies in the latter half of the 19th century, the various Central American states wrestled with bimetallic, silver, and gold regimes to achieve economic stability.⁴



Fig. 4: Costa Rica, San José. Gold 8-escudo, 1833. Stickney 2017, C102 (ANS 1960.166.181, gift of Bernard Peyton) 38 mm.



Fig. 5: Guatemala, Guatemala City. Silver 8-reales, 1834. Stickney 2017, C92 (ANS 1947.47.405) 38 mm.



Fig. 6: Honduras, Tegucigalpa. Silver 2-reales, 1831. Stickney 2017, C91 (ANS 1934.1.153, gift of Julio Guttag) 25 mm.



Fig. 7: Guatemala, Guatemala City. Silver ¼-real, 1831. Stickney 2017, C88 (1916.33.11) 11 mm (images enlarged).

2. *Coinage Laws of the United States 1792 to 1894*; Fourth Edition, 1894, US Government Printing Office, Washington, DC, p. 15.
 3. Lowell Gudmundson and Hector Lindo Fuentes, 1995, *Central America, 1821–1871: Liberalism Before Liberal Reform*, University of Alabama Press, p. 30.
 4. Gilles Bransbourg, “US Money Doctors in Latin America,” *ANS Magazine*, 2017, vol. 4, pp. 6–23.



Fig. 8: Pierre Pommet, *A Complete History of Drugs*, 1725, pl. 35, illustrating the production of indigo in Central America.



Fig. 9: Bolivia, Potosí. Silver 8-sol, 1834, bearing countermarks of Guatemala. Cf. Stickney 2017, C109 (ANS 1947.47.374) 38 mm.



Fig. 10: Guatemala. Silver 1-peso, 1866, engraved by Juan Bautista Frener. Stickney 2017, C131 (ANS 1947.47.415) 38 mm.



Fig. 11: Costa Rica, San José. Gold 1/2-onza, 1850. Stickney 2017, C 130 (ANS 1960.166.182, gift of Bernard Peyton) 29 mm.

A fundamental, read global, problem of the era was maintaining a relatively stable relationship between gold and silver. In the 1860s, that ratio had stabilized with the gold price of silver being about \$1.30 an ounce. Henceforth, however, prodigious amounts of silver were mined in Bolivia, Mexico, Peru, and the Western United States. Germany, for its part, abandoned silver as its standard in the mid-1870s. Thus, the gold price of silver dropped to well under a dollar an ounce by the turn of the century. The bulk of Central American coinage of the period was silver, which thus deteriorated in relative.

Guatemala and some other Central American states tried to stabilize their coinage by adopting significant features of the Latin Monetary Unit (LMU) of Europe. Taking force early 1866, the LMU was a bimetallic monetary regime between Belgium, France, Italy, and Switzerland to foster international trade by virtually eliminating expenses and uncertainties associated with traditional currency exchange. Essentially, the LMU embraced a fixed exchange rate between silver and gold of 15.5:1, unlimited coinage of both metals, free exchange between gold and silver coinage of the member countries based on standard content and dimensions of their respective gold and silver coins. Initially adopted for a 15-year period, the agreement was renewed and modified several times. A number of other European (Greece and Spain) as well as Latin American countries adopted features of the LMU in varying degrees including Guatemala, Honduras and El Salvador generating something of a standardization of many issues of coinage generated in the latter half of the 19th and early 20th centuries. For example, the LMU is one reason why so many world crowns of the era are 25 g, 0.900 fine silver, and have a 37 mm diameter. Said coins matched the five-franc coins of France, Belgium, Switzerland, and the five-lira of Italy (figs. 17–20). In the end, the Union and its member states had to deal with the same issues as the rest of the world under a bimetallic monetary regime, namely the high production levels of silver vis-à-vis that of gold. The LMU was disbanded in 1927.⁵

While selected Central American countries toyed with compatible monetary regimes to maintain a semblance of stability, there were attempts to unite politically. Most were ephemeral. Only one, in the latter half of the 19th century, generated an actual attempt to form a unified or common currency regime, guiding on a decimal system along the lines of the LMU. The political landscape of Guatemala changed at about the

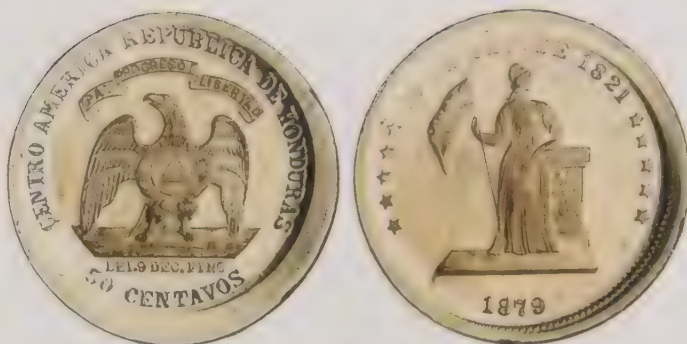
5. Brian R. Stickney, "The Latin Monetary Union and Latin American Coinage," *Numismatics International Bulletin* November and December, 2014, pp. 160–164.

same time as decimal systems of coinage were being introduced. Revolutionary forces of a liberal persuasion made a comeback, beginning with a campaign in May 1871 under the leadership of Miguel Granados and Rufino Barrios (fig. 21). The insurgents entered Guatemala City in June 1871 taking power for the first time in several decades. Miguel Garcia Granados renounced his presidency in June 1873, allowing Justo Rufino Barrios, one of Guatemala's more charismatic leaders, to assume the role (1875–1883).

Politically speaking, Barrios harbored illusions of grandeur, pushing the proposition of restoring the Central American Federation that had dissolved in 1838. Failing to convince others by diplomatic means, he proclaimed restoration of the Federation on February 28, 1885, appointing himself as head of a “united” army. The other republics failed to yield to the pressure, even lobbying México to intervene in the event of conflict. As it turns out, intervention by the neighbor to the north was unnecessary. Barrios invaded El Salvador, but was killed on April 2, 1885, in the Battle of Chalchuapa, effectively removing any military threat to force a new union. The political will to reunite remained in some quarters, however. Barrios's successor, General Manuel L. Barillas (1885–1892) (fig. 22) pursued the concept of union, but thru diplomatic channels. A Pact for Union was negotiated October 15, 1889, commemorated by a series of medals struck at the Guatemala City mint in gold, silver, and copper (fig. 23). In hopeful anticipation, two copper patterns (one- and two-centavos) were struck, likely in Europe, probably in Brussels or Paris (figs. 24–25). The political proposal, however, was not ratified, ending the Pact for Union.

But other changes were afoot in the last quarter of the 19th century, namely the evolution of fiat currency, particularly bank notes. Several of the Central American countries began earlier by creating forms of near monies, usually to pay government salaries or other expenses. Both Honduras and Guatemala issued vales in the 1840s, a form of IOU usually in payment to government venders. They were not particularly popular and only partially transferable. Locally printed, few survive. By the 1880s several of the Central American countries began issuing Billetes del Tesoro, or treasury bills, again, to cover operational expenses of public entities. Treasury bills had the added advantage in that the laws that authorized their issue often contained a feature whereby they could be used by the recipient to pay customs duties, stamp taxes, or other fees.

By the 1880s and 1890s a number of private banks had evolved in most of the Central American states. Most were authorized to issue bank notes so long as they had



Figs. 12–13: Honduras. Test strikes of George Hampden Lovett's dies for the 1879 50-centavos. Stickney 2017, p. 170 (ANS 0000.999.31217 and 0000.999.31218).



Fig. 14: Honduras. Silver 50-centavos, 1884, engraved by Juan Bautista Frener (ANS 1919.60.69) 31 mm.



Fig. 15: Illustration of the Panama Railroad, ca. 1867.



Fig. 16: United States. Bronze medal commemorating the opening of the Panama Canal (ANS 1914.228.1, gift of J.F. Newman) 38 mm.



Fig. 17: France. Silver 5-franc, 1870 (ANS 1923.999.266) 37 mm.



Fig. 18: Belgium. Silver 5-franc, 1871 (ANS 1920.999.327) 37 mm.



Fig. 19: Switzerland. Silver 5-franc, 1874 (ANS 1931.9.2, gift of the Gutttag brothers) 37 mm.



Fig. 20: Italy. Silver 5-lira, 1877 (ANS 1893.14.706, gift of Daniel Parish, Jr.) 37 mm.

sufficient backing often amounting to thirty to forty percent of their value, either in gold and/or silver coin or bullion. Many of these private institutions were short-lived, often being merged with other banks or, on occasion, going bankrupt. Overall, the system worked fairly well until selected political leaders began to take advantage of their charters, leading to unchecked spending, high government debt, inconvertible paper money and, eventually the introduction of central banking to stabilize the respective monetary regimes.

Guatemala is a case in point. General José Reyna-Barrios (fig. 26), became President of the Republic (1892–98). Though active and industrious, he was extravagant when it came to the use of public funds, culminating in excessive amounts of money being spent on an 1897 Central American Exposition in Guatemala. In the process of reaching short-term objectives, payment of government salaries fell in arrears and other debts mounted. Barrios managed to maintain a certain degree of momentum by co-opting Guatemala's banking community into extending him loans. Some six banks, authorized to issue paper money, were operating in Guatemala during the '90s (fig. 27). Each of these banks, when chartered, was authorized to issue paper money redeemable on demand, but which did not have legal tender status *per se*. Barrios borrowed about a

million and a half pesos from these banks in May 1897 to pay operational expenses of the government. The government promised to repay the loans in a year, including a monthly interest charge of about one percent. Simultaneously, the banks were temporarily relieved of their requirement to redeem their notes in gold and/or silver coin. By year's end, the government had not repaid their loans.

On February 8, 1898, Barrios was assassinated. He was replaced by Manuel Estrada Cabrera who became one of Guatemala's more despotic leaders, staying in power for more than 20 years (fig. 28). From a numismatic standpoint, Cabrera continued Barrios' policies of excessive spending, using a complex series of schemes to continue borrowing from the banks directly or through quasi-governmental banking committees, which were set up ostensibly to regulate government loans and the issuance of currency. When Barrios began with his loans from Guatemala's banking community (1897), the value of their outstanding issues was some 10 million pesos. 'That amount doubled by the end of 1900.' The Annual Report of the Director of the US Mint reported "uncovered" bank notes escalating to 60 million pesos

6. John Parke Young, 1925, *Central American Currency and Finance*, Princeton; Princeton University Press, pp. 28–29.



Fig. 21: Justo Rufino Barrios.



Fig. 23: Guatemala. Silver medal commemorating the Pact of Union (October 15, 1889). Stickney 2017, M54b (ANS 1934.1.795, gift of Julio Guttag) 37 mm.



Fig. 22: Manuel L. Barillas.

by the end of 1908. By 1923, bank notes outstanding amounted to over 410 million pesos in circulation. Nicaragua witnessed similar machinations from 1893 to 1909 under José Santos Zelaya. Both banking debacles led to significant financial reforms, namely the creation of the Cordoba in Nicaragua in 1912 and the Quetzal regime for Guatemala in 1924.

Conflict in 1907 between Nicaragua and Honduras prompted the presidents of Mexico and the United States to step in and propose longer-term solutions to Central American conflicts. They suggested that each of the affected countries send representatives to Washington for a peace conference to address issues of political and technical concerns (fig. 29). Costa Rica, Guatemala, Honduras, Nicaragua, and Salvador sent 13 delegates; Mexico and the United States sent one each. Much of the focus was on the development of a new treaty of peace and amity. But delegates mutually agreed that some eight other issues of regional concern (extradition, pedagogical institute, Central American railroad, etc.) should be addressed in a series of five annual conventions to meet in the parties' capitals on a rotational basis.

One of the areas of mutual concern provided that each signatory country name one or more commissioners to

study the relations borne by their monetary systems to their foreign and internal commerce. They were to carefully consider related issues such as customs duties, mutual recognition of patents and trademarks, common weights and measures, and other economic questions. The objective was to come to agreement on uniform measures to facilitate regional and international trade. The first Central American Conference was scheduled to meet in Tegucigalpa, Honduras, January 1909.

Being the host country, Honduras prepared an extensive report on the monetary history and the state of affairs in their own nation, ending with a series of proposals for the commission as a whole to consider. The Honduran delegation suggested that Central America jointly adopt the gold standard (Honduras was on the silver standard at that time). Given that several standards were in use among the participating nations, Honduras recognized that outright adoption of the gold standard by all would be unlikely. They, therefore, suggested as an interim measure that the Central American states all adopt a uniform dollar, the same size, weight and fineness of the Mexican peso (27 g of 0.9027 silver), but bearing the seal of the old Central American Republic (United Provinces). No other foreign dollars would be permitted to circulate. Each state would be at liberty to coin fractional money in conformance to internal needs.



Fig. 24: Central American Union. Copper 1-centavos pattern, 1889. Stickney 2017, C193 (ANS 1915.999.80) 25 mm.



Fig. 25: Central American Union. Copper 2-centavos pattern, 1889. Stickney 2017, C194 (ANS 1968.207.48, Norweb bequest) 30 mm.



Fig. 26: General José Reyna-Barrios.



Fig. 27: Guatemala 1-peso bank note issued by the Agrícola Hipotecario, 1900. C1. Stickney 2017, p. L37 (ANS 0000.999.25255) 86 × 171 mm.



Fig. 28: Manuel Estrada Cabrera.



Fig. 29: Delegates of the Central American Peace Conference, 1907.

The delegates met as scheduled in January 1909. Upon the conclusion of their deliberations they issued several resolutions relating to their monetary systems, customs duties, weights and measures, fiscal laws and consular services. With regard to the monetary system they mutually agreed to adopt a bimetallic standard consisting of gold and silver pesos. They proposed that the respective governments would fix the date for conversion to the new monetary system at the next (1910) Central American Conference. A uniform money would be introduced in each of the member states, at their choosing, after which no foreign coins would be allowed to circulate. The money of Central America created by the conference would consist of gold coins of 20, 10, 5, and 1 units. They did not specify pesos, dollars, or other nomenclature. Silver coins would consist of the denominations 1.00, .50 and .10. Nickel coins would be issued valued at .05 and .01 units. The coins would be like those of the United States in terms of size, weight, and fineness. The obverse would bear the name of the respective national republic, its national arms and the date below. The reverse, however, would bear the arms of the Central American Republic along with the legend: “15 de Septiembre de 1821.”⁷

But all was for naught. Political squabbles aside, Central America was not ready for a common currency or an integrated monetary policy. Both Honduras and Salvador used a silver standard at the time; Costa Rica was firmly on a gold basis. More importantly both Guatemala and Nicaragua were entrenched in rapidly deteriorating inconvertible paper money regimes. Within three years, Nicaragua would institute a major change to its monetary system based on input from US banking experts in 1912, solidly linking the newly

established Cordoba to the dollar (figs. 30–31). Guatemala sank deeper into insolvency for the next 15 years, eventually establishing the Quetzal system in 1924. In the interim, World War I radically affected the price of silver, causing the bullion value of all Central American silver coinage extant to exceed their nominal values. Panamá and British Honduras were never involved in negotiations to establish a common Central American currency, both of which already had become firmly linked to the US dollar.

The affects of WWI and abuse of inconvertible currencies in Central America, aside, monetary policies were changing throughout the world, abandoning the use of private banks for currency issuance and the adoption of national or central banks as control mechanisms. Nicaragua, a late bloomer in the development of a national coinage within Central America led the way. By 1911, political authorities had determined they needed significant currency and monetary reform to restore stability to their economy and foster some semblance of growth. The monetary reform legislation adopted March 20, 1912, created Central America’s first national bank as a sole currency issuing authority in what was fundamentally a gold exchange regime.

Others followed suit in varying degrees. Guatemala created the Quetzal in 1924 (figs. 32–33) followed closely by Honduras with the Lempira in 1926. Guatemala established a central bank in June 1926, which assumed monetary issuing authority. The Bank of Honduras did the same, first issuing Lempira notes in 1932 (figs. 34–35).

7. Annual Report of the Director of the Mint: 1909, US Treasury Department, Washington, DC, p. 156.



Fig. 30: Nicaragua. Silver 1-córdoba, 1912. Stickney 2017, C415 (ANS 1917.17.9) 37 mm.

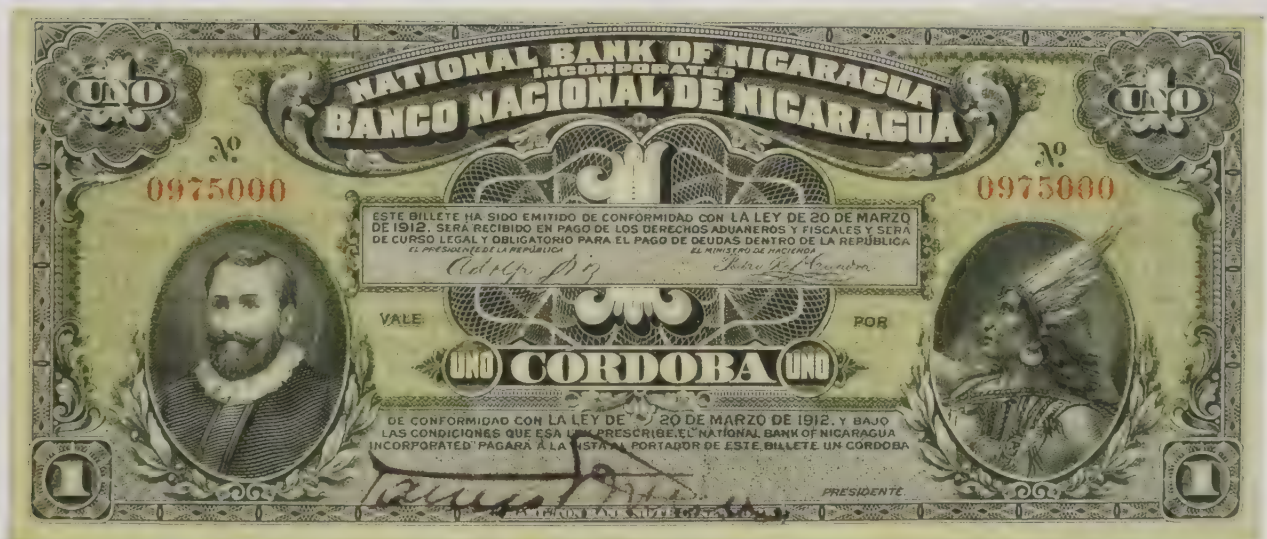


Fig. 31: Nicaragua. Banco Nacional de Nicaragua 1-córdoba note, 1912. Cl. Stickney 2017, p.247 (ANS 0000.999.57524) 76 x 181 mm (images reduced)



Fig. 32: Guatemala. Silver 1-quetzal, 1925. Stickney 2017, C261
(ANS 1930.70.6, gift of the Guttag brothers) 39 mm.



Fig. 33: Guatemala. Banco Central de Guatemala 1-quetzal note, 1926. Cf. Stickney 2017, p. 152 (ANS 1992.117.6680, gift of Arthur Mintz) 80 × 174 mm.



Fig. 34: Republic of Honduras. Silver 1-lempira, 1932. Stickney 2017, C330 (ANS 1932.124.5) 31 mm.



Fig. 35: Republic of Honduras. Banco de Honduras, 1-lempira, 1932 (ANS 1992.117.6919, gift of Arthur Mintz) 65 × 155 mm.

A MONETARY HISTORY OF CENTRAL AMERICA



BRIAN STICKNEY

NUMISMATIC STUDIES 35

THE AMERICAN NUMISMATIC SOCIETY

The ANS has just published *A Monetary History of Central America* (Numismatic Studies 35), by Brian Stickney, the author of this article. The book is 386 pages long with nearly every type and specimen illustrated in 630 figures. Price: \$99 for Non-Members and \$49.95 for Members. To order, visit <http://numismatics.org/store/stickney/> or call Emma Pratte at 212.571.4470 x117.

TREASURES IN THE STACKS: Highlights from the ANS Library

David Hill

The Library figured prominently into a couple of the Saturday lunch talks that the ANS has been hosting lately. One topic was digitization, and it was a great opportunity to talk about our collaboration with the Newman Numismatic Portal and Internet Archive and also to look back at the Society's early use of computers to manage its curatorial and library collections, efforts conceived and funded by the ANS's great benefactor and president, Harry Bass, beginning in the 1980s. On another Saturday the subject was numismatic book collecting (fig. 1), and for that one I was joined by bibliophile and collector Jonathan Kagan who brought in some of his own treasures to talk about (fig. 2). For our presentation, we looked at these and some of the stand-out items from the ANS Library (many of which were donated by the Harry Bass Foundation).

Since the topic was old books, I thought we should have a look at the earliest form of written communication. The first such documents were clay tablets etched with a reed. The ANS has a few of these objects, and a fine example is currently on display in our lobby (fig. 3). At 4,000 years old, it could be the oldest item in our cabinet. Reportedly discovered in 1895 in what is now Iraq, it is a record of temple payments made in silver and copper.¹ Thomas Elder offered a number of these objects—"covered with the curious cuneiform writing of the ancients"—in a 1913 catalog² that is otherwise noteworthy for little else. (John Adams gave it a grade of C+ in his compendium of U.S. auction catalogs, proclaiming its offerings a "bland potpourri.")³ The ANS obtained this specimen from Elder that year, paying all of \$3 for it.⁴

Admittedly, the clay tablet is not really part of the Library collection, and, frankly, even its status as a numismatic object is debatable, but the identification of the oldest numismatic book in the Library is not in doubt. It is a copy of what is considered to be the first substantive book on coins, Guillaume Budé's *De Asse et Partibus Eius*, first published in 1514 (the Library's is the 1524 edition). Budé was a quintessential Renaissance figure: a writer on Roman law and Greek literature, a counselor of French kings, and a correspondent of Erasmus and Thomas More. His book has a technical bent, concerned with weights and measures and the terminology applied to Roman coinage. Other

Renaissance writers were more interested in numismatic objects for their tangible and symbolic connections to the classical world,⁵ though sometimes they used their imaginations to construct their iconographies (fig. 4).⁶ There are about 900 books published before 1800 in the Library's Rare Book Room. The standard reference guide for these is the massive, and as yet incomplete, bibliographic set compiled by the husband-and-wife team, Christian Dekesel and Yvette Dekesel-De Ruyck (fig. 5).

In the United States, one of the earliest general numismatic books published was *A Manual of Gold and Silver Coins of All Nations* (1842) by Jacob Eckfeldt and William Du Bois,⁷ assayers at the U.S. Mint. Among other things, the book is remembered as being the first to illustrate the 1804 dollar.⁸ In 1850 the authors published a supplement, much of which dealt with practical matters arising from the recent California Gold Rush, such as varying degrees of that metal's fineness and fees for coining gold at the mint. In one section, the authors wanted to show what the gold looked like before and after iron is removed by the mint, as they were concerned that the lightening of the hue might lead some to suspect the fraudulent addition of silver. Like so many others publishing in the years before it was possible to reproduce color photographs, the authors had to get creative to illustrate this. To make their point, they included actual gold samples in each publication (fig. 6). (Another innovative approach to illustration dating from the same period can be seen in fig. 7, where the author included three-dimensional facsimiles of coins in his book.)

There are numerous factors, other than content, that can make a book desirable: beautiful illustrations, rarity, fine paper. One of the most important things for me is a book's associations, its provenance. That is why it is such a thrill for me to realize that I am working with Du Bois's own copy of this book as I write this! And speaking of Du Bois, sometimes it's not until you have to say a name out loud that you realize you have no idea how it's supposed to be pronounced. In this case, is it doo-BWAH or doo-BOYZ? Remembering that Joel Orosz had written about the name's evolution from Du Bois to DuBois to Dubois,⁹ I decided to ask him. Joel got about as close to the source as you possibly can at this



Fig. 1: ANS Librarian David Hill discusses a few of the highlights from the Society's Rare Book Room. Also pictured (l-r) are Eric Krauss, Matthew Ruttle, and Peter Sugar.

point: Du Bois's great-great grandniece. She remembers her mother pronouncing it doo-BOYZ, so there you go.¹⁰ I had the same problem with the great numismatic bibliophile Armand Champa. I always assumed it was CHOMP-a but heard others say CHAMP-a. I turned to another great numismatic bibliophile, Charles Davis, for help. "CHAMP-a is correct," he told me. "He would often refer to himself as 'Champ.'"¹¹

1. Robert Hoge, "Current Cabinet Activities," *ANS Magazine* (2012, issue 1).
2. Thomas Elder, *Catalogue of Seventy-ninth Public Sale*, April 26, 1913.
3. John Adams, *United States Numismatic Literature, Volume II: Nineteenth Century Auction Catalogs* (Crestline: Calif., George Kolbe, 1990), 33.
4. ANS Accession Book, 1911–1921.
5. John Cunnally, Jonathan Kagan, Stephen Scher, *Numismatics in the Age of Grolier* (New York: Grolier Club, 2001), 13.
6. Francis Campbell, "Numismatic Bibliography and Libraries," *Encyclopedia of Library and Information Science* 37, suppl. 2 (New York; Basel: Marcel Dekker, 1984), 275.
7. In an obituary for Du Bois, Robert Patterson noted that though Eckfeldt and Du Bois's names appear together on various published works, "it was understood that Mr. DuBois was the sole literary author." *Proceedings of the American Philosophical Society* 20, no. 111 (January–June, 1882), 103.
8. Eric P. Newman and Kenneth E. Bressett, *The Fantastic 1804 Dollar*, Tribute Edition (Atlanta: Whitman, 2009), 19.
9. Joel Orosz, "A Walk On The (Literary) Wild Side with William E. Dubois," *Asylum* 34, no. 1 (Spring 2016).
10. Joel Orosz to David Hill, email, November 16, 2017.
11. Charles Davis to David Hill, email, November 15, 2017.



Fig. 2: Numismatic book collector Jonathan Kagan brought in some examples from his own collection to show. With him are Razieh Taasob (l) and Dahlia Japhet (r).

Fig. 3: At 4,000 years old, this Sumerian clay tablet (ANS 1913.91.1), a record of temple payments, is perhaps the oldest object in the ANS cabinet. It was bought by the Society in 1913 for \$3.



26

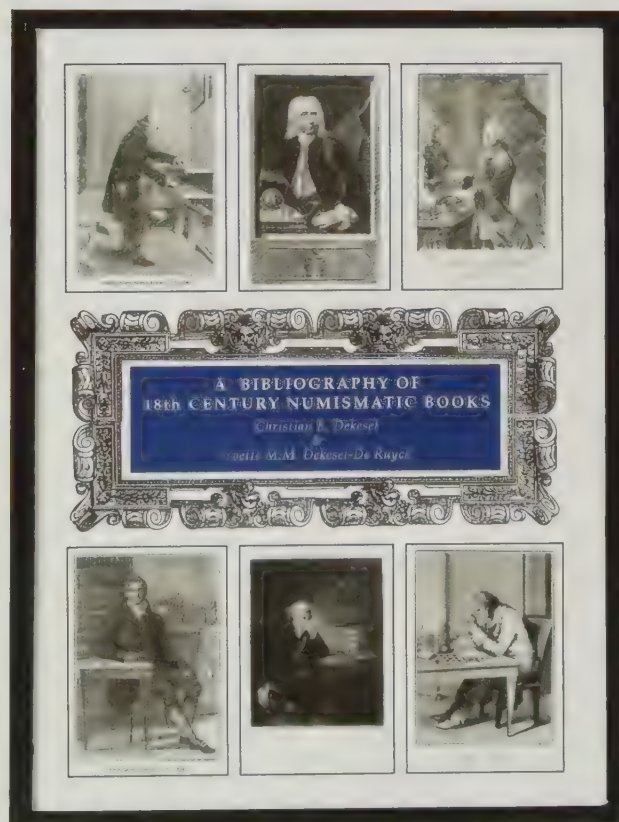
PROMPTV. ICONVM



MOYSES primus Hebræorum dux fuit, anno mundi 2453 ante Christum natum 1509. quo anno filij Israël ab Aegyptiaca liberati sunt seruitute : ac post annum vnum atque alterum, Aaron summus creatur Sacerdos, & consecratur. Hic

Fig. 4: Some Renaissance writers, such as Guillaume Rouillé in his *Promptuarium Iconum Insigniorum* (1553), filled their books with medal-like illustrations of their own invention, such as these of Moses and his brother Aaron.

Fig. 5: The standard reference guides for pre-1800 numismatic books are the weighty sets compiled by Christian Dekesel and Yvette Dekesel-De Ruyck.



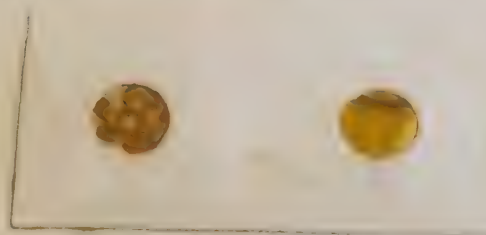
Armand Champa's library, cataloged by Davis and sold by Bowers and Merena in 1994–1995, was the source of some of the ANS Library's great treasures. Champa, a roller skating teacher and rink operator, had first gotten interested in coin collecting in the 1940s, setting himself up in business as a coin and stamp dealer in 1942. One of his books that came to the ANS was Raphael Thian's *Register of the Confederate Debt* (1880),¹² considered by Champa to be his "pride and joy," his "Brasher Doubloon," according to the catalog.¹³ Wow, I thought, this I've got to see! Well, let's just say, as with the actual Brasher Doubloon, the allure is more in the scarcity than the beauty. What I'm saying is, the *Register* is not much to look at (fig. 8). There are no illustrations, just page after page of numbers and names associated with confederate notes. It is rare, though; just a handful were printed, and only six are known.¹⁴

12. This is the shortened title used for the Quartermaster reprint edition, 1972.

13. Bowers and Merena, *The Armand Champa Library, Part One* (November 17, 1994), 25–27.

14. Fred Reed, "Thian's Legacy: A Tale of Two Halves," *Bank Note Reporter* (January 5, 2012).

coals to Newcastle; but on our side of the n, small samples will be interesting.



APITULATION OF THE NET MINT VA ED AND SILVER COINS ISSUED WI

Fig. 6: In their *New Varieties of Gold and Silver Coins, Counterfeit Coins, and Bullion* (1850), U.S. Mint assayers Jacob Eckfeldt and William Du Bois included samples of California gold to show the effect the mint's processing would have on it.



Fig. 7: In the years before the publication of high-quality color photographs was possible, authors and publishers sometimes had to get creative. Henry Humphreys illustrated his book *Ancient Coins and Medals* (1851) with metallic coin facsimiles set in recessed mounts.

Fig. 8: Armand Champa considered this copy of Raphael Thian's Register of the Confederate Debt (1880) his "Brasher Doubloon." It is housed in a custom-made case that includes documentation on its provenance.



Fig. 9: William Lee's Currency of the Confederate States of America (1875) included the first published photographs of Robert Lovett Jr.'s Confederate Cent.





Fig. 10: Detail from plate 12, "Vignettes in Common Use," in Waterman Ormsby's 1852 book outlining his proposed system for preventing bank note forgery.

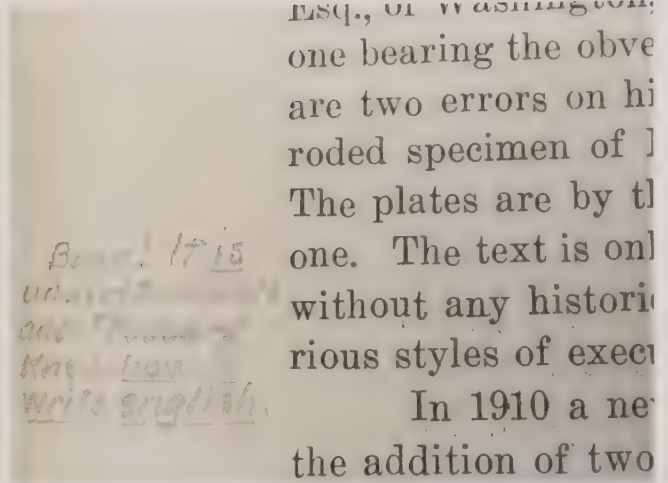


Fig. 11: George Clapp ruthlessly annotated his copy of S.H. Chapman's 1923 book on Large Cents. Here he takes issue with Chapman's criticism of Edward Frossard's work on the topic: "Bunk! It is understandable and Frossard knew how to write English."

It was compiled and published by one of the earliest Confederate note collectors, Raphael Thian (1829–1911), who for decades was a clerk with the U.S. Adjutant General's Office, which gave him easy access to the Confederate Archives that were shipped to Washington after the Civil War. Toiling in his spare time, he compiled a sweeping history of the treasury of the Confederate States, hoping to one day see it published in ten octavo volumes of about 700 pages each. By 1887, having worked for 12 years on the project, he was ready to publish. Parts of it, like the *Register*, had been printed in a handful of copies, but now he turned to the U.S. government to publish the whole work, laying out his scheme in a nine-page prospectus. Unfortunately for him, as this got passed around Congress, it wound up not in the library committee, where it might have had a chance, but instead the printing committee, which mostly was concerned with reducing the costs of government printing. And that is where it died.¹⁵ The ANS's copy of the *Register* belonged to Thian himself. It was bought from his granddaughters in 1961 by coin dealer Herman Engelhardt and was later acquired by Champa.

Another rarity mentioned by Champa (he knew of just five copies), is William Lee's *Currency of the Confederate States of America*, a precursor to Thian's work considered the first guide to collecting Confederate currency. The Library's copy did not come from Champa but rather was given to the Society by the author in 1875, the year it was published. Written by William Lee, a physician practicing in Washington D.C., the text is

accompanied by 10 pages of photographs of Confederate currency mounted on heavy card stock. The book contained the first illustrated appearance of the Lovett Cent (fig. 9). One of the great American rarities, 16 of these "cents" were made in 1861 by Robert Lovett Jr., a Philadelphia engraver and die sinker, as model coinage for the newly formed Confederate States of America, and about that many are known today.¹⁶ Nothing official ever came of the project, and it soon became illegal to conduct business with the rebel states, so Lovett hid the specimens that he had, along with the dies, and these remained unknown to the general public until 1873. The following year, John Haseltine of Philadelphia bought the dies from Lovett and began making restrikes, which are also highly collectible. Haseltine's later embellishments to this story,¹⁷ including Lovett's supposed tipsy confession to him about the existence of the cents and dies, would cloud our understanding of the Lovett Cent story for the next century.¹⁸

Another Champa favorite (though the Library's copy did not come from his sale) was Waterman Ormsby's

15. Douglas Ball, foreword to the reprint of *Register of the Confederate Debt* (Boston: Quarterman, 1972), iii–xix.

16. Heritage Auctions, 2014 January 8–12 FUN US Coin Signature Auction – Orlando #1201, lot #5139.

17. John W. Haseltine, "Address by Captain John W. Haseltine," *Numismatist* 21, no. 10–11 (October–November, 1908), 326.

18. The particulars of the Lovett Cent story are based on the conclusions of Harold Levi and George Corell as presented in *The Lovett Cent: a Confederate Story*, 2nd ed. (Blairsville, Ga.: Harold Levi, 2013), in which the authors review exhaustive evidence to support what they believe is the likeliest version of events.

book on bank note engraving (1852),¹⁹ of which Champa knew of only seven copies (fig. 10). Ormsby was an engraver and inventor of various improvements to steel engraving machinery and was associated with bank note companies based in New York City. His work was mainly aimed at the prevention of forgery, but ironically (or perhaps inevitably) he himself came under suspicion of counterfeiting, if only because of a certain looseness in his business dealings. The problem, according to his accuser, quoted in the *New York Times*, was that he “was in the habit of engraving for any casual applicant for plates without inquiring into his character or the object for which the plates were to be used, and that in this way he engraved counterfeit plates on a number of banks in this and other States.”²⁰

Another numismatic rarity is S. H. (Samuel Hudson) Chapman’s *The United States Cents of the Year 1794* (1923). According to ANS member and Large Cent collector Jim Neiswinter, there are only about 10 or so copies of the original 1923 version known today.²¹ Chapman published 100 of them, but they were so embarrassingly rife with errors, he was moved to clean the book up and republish it in 1926, recalling the old ones and offering new ones as replacements. The ANS has two copies of the 1923 version, and one of them is particularly special as it belonged to Large Cent collector and scholar George Clapp (1858–1949), who had filled it with his own acerbic annotations, which Neiswinter amusingly discusses in his book *About Cents II* (2017). In the margins of his copy of the Chapman book, Clapp jotted comments on the numerous factual errors he found (fig. 11). When Chapman boasts that he didn’t feel the need to consult a work by his old nemesis,²² Edward Frossard, Clapp dryly notes, “Too bad, for had he used Frossard’s text he could have avoided some of the errors of which this book is full.” It wasn’t just the factual errors that got to Clapp. He was appalled by Chapman’s spelling and grammar, too. As Neiswinter puts it, “George Clapp went through this monograph like an English professor who did not like the student who wrote it.” Having slogged through one passage of Chapman’s tangled syntax, Clapp wrote next to it: “This is a splendid [way] of how not to write English.”

While the ANS Library houses many great rarities and other desirable volumes, there is, I must confess, a certain deficiency when it comes to bindings. Many of the volumes, including those dating back to the Renaissance, have been rebound in the same dull (but protective) buckram library binding. In fact, if you were to come across our oldest book, the 1524 Budé, unopened on a table, you could be forgiven for thinking it a modern journal—say *Numisma* circa 1995. Nevertheless, there are some impressive specimens

that we like to show off. One set of books that I never get tired of showing, inside and out, is *Japan Described and Illustrated by the Japanese* (1897). Celebrated for its hand-tinted photographs and original artwork, this ten-volume set features colorful silk bindings with a pair of ornamental birds on the cover (fig. 12). The whole thing is a delight, but I have yet to discover anything numismatic about it. When I mentioned this to ANS member Matthew Ruttle, he pointed out that the birds on the cover resembled those on Japanese 50 sen coins of the early twentieth century (fig. 13). These, I discovered, are *Hou-ou* (鳳凰) birds, mythical creatures borrowed from the Chinese that in Japan came to be associated with the imperial house.²³ This makes sense, since the Library’s set is known as an Emperor’s edition.

Another beautifully bound set is the *Corpus of Russian Coins* (fig. 14) that once belonged to the Grand Duke Vladimir Alexandrovich (1847–1909) and was given to the Library by Catherine Bullowa Moore.²⁴ It was published by the duke’s nephew Georgii Mikhailovich (1863–1919), himself a grand duke. Georgii’s historical reputation suffers by comparison to his five brothers, who excelled in military and scholarly pursuits, and he is remembered for living a life of indolence and leisure, devoting his time to bridge playing²⁵ and other interests, such as coin and medal collecting, which he indulged by buying up existing Russian collections and building a museum in which to display them. In the 1880s, he turned his attention to numismatic scholarship, assembling a team to conduct archival research and publishing it as the *Corpus*, though such was his reputation that the degree of his direct involvement in these efforts, beyond organizing and spearheading the project, is still a matter of debate.²⁶

19. Waterman Ormsby, *A Description of the Present System of Bank Note Engraving Showing the Tendency to Facilitate Counterfeiting* (New York: W. L. Ormsby, 1852).

20. Stephen Mihm, *A Nation of Counterfeiters: Capitalists, Con Men, and the Making of the United States* (Cambridge, Mass.: London: Harvard University Press, 2007), 276–77.

21. Jim Neiswinter, *About Cents II* (New York: Neiswinter, 2017), 77.

22. Forty years earlier, Frossard had criticized the Chapman Brothers for failing at the “proper use of English terms,” among other faults. See David Hill, “Truth Comes to Light,” *ANS Magazine* (2014:2), 53.

23. “Phoenix,” *A-to-Z Photo Dictionary of Japanese Religious Sculpture & Art*, <http://www.onmarkproductions.com>.

24. Elizabeth Bengé, “The Grand Duke Georgii Mikhailovich,” *ANS Magazine* (2014:1), 62–63.

25. Jamie Cockfield, *White Crow: The Life and Times of the Grand Duke Nicholas Mikhailovich Romanov, 1859–1919* (Westport, Conn.: London: Praeger, 2002), 33–34.

26. Gerry Anaszewicz, “The Collection of the Grand Duke Georgii Mikhailovich,” *Journal of the Russian Numismatic Society* 53 (Winter 1994), 7–8.

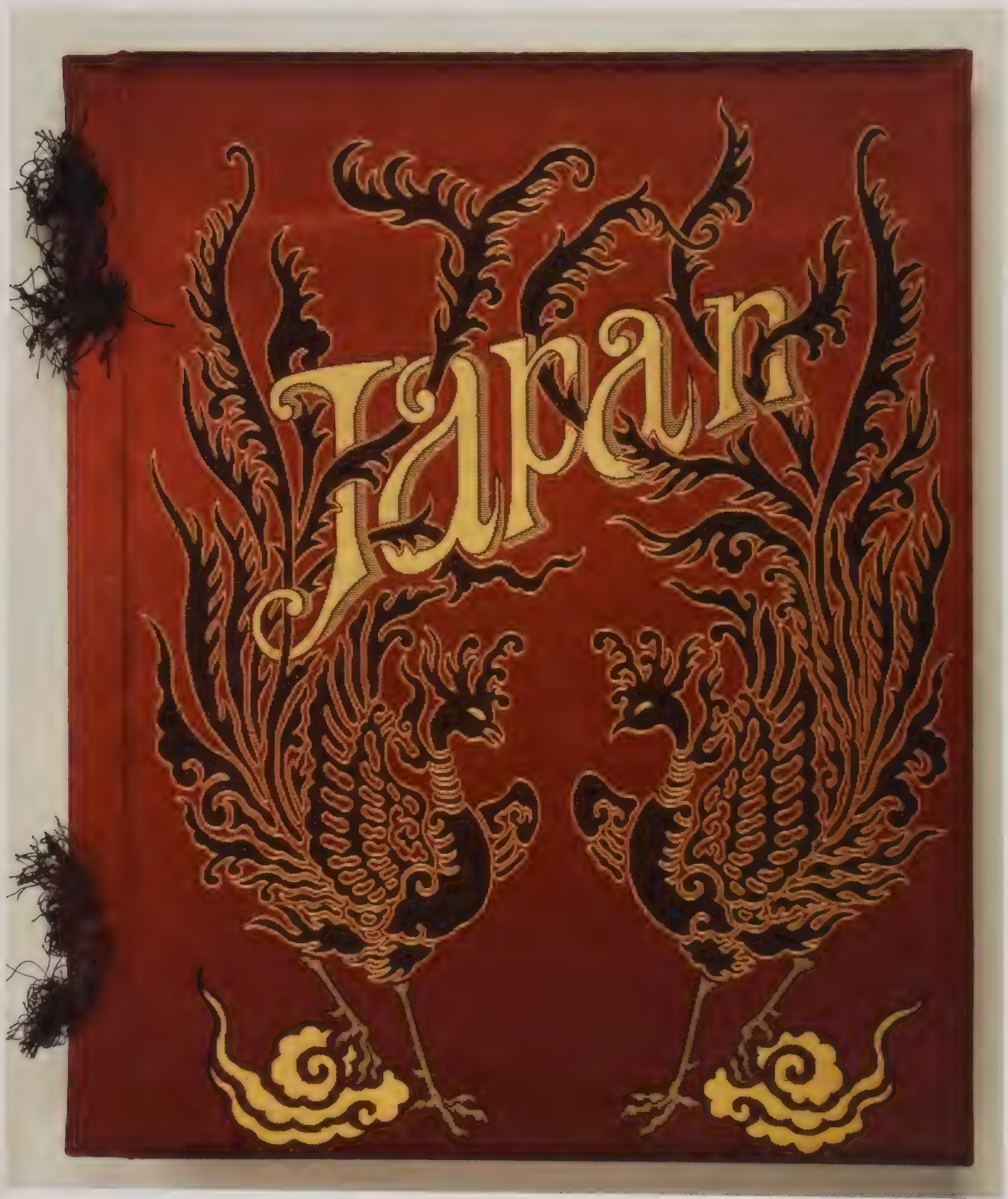


Fig. 12: Cover of a volume from the set *Japan Described and Illustrated by the Japanese* by Frank Brinkley, 1897, featuring a pair of mythical Hou-ou (鳳凰) birds.



Fig. 13: Japan. AR 50 sen, 1933 (ANS 1936.62.9, gift of Julius Gutttag) 24 mm. The Hou-ou bird also appeared on Japanese coins.



Fig. 14: Volumes of Monety Tsarstvovaniia (Corpus of Russian Coins). Tipografia A. Benke, 1888-1914. Gift of Catherine Bullowa Moore. Bound in fine calf leather bearing colorful inlaid initials of their owner, the Grand Duke Vladimir Alexandrovich (1847-1909). The author was his nephew, Georgii Mikhailovich (1863-1919). When what was left of Georgii's collection was being sold in the 1950s, the ANS found the quoted price to be "ridiculous."

In 1914, as Europe descended into war, Georgii moved to protect the numismatic collection by packing it into five crates, which weighed half a ton. After the war, with Georgii now dead, having been marched in subzero weather to edge of a corpse-filled trench and shot by the Bolsheviks,²⁷ the crates embarked on a mysterious odyssey. Some of the collection ended up at the Hermitage, some at the State Historical Museum in Moscow, and some disappeared for good. Four of the crates somehow eventually made it to his widow, the former Greek princess Marie, and later the collection, depleted of pieces along the way, passed to Georgii's two daughters. The gold and platinum pieces were placed for sale at Christies in 1950. The remaining portion was cataloged primarily by Edward Gans, who scouted around for a

single buyer so the collection could remain intact. The ANS inquired about the price, and when Gans gave the figure as \$150,000, ANS president Louis West scribbled on his letter, "This seems ridiculous."²⁸ It was an opinion shared by others at the Society, and nothing came of the sale. The collection was eventually purchased by Willis duPont of Florida, who donated it to the Smithsonian Institution, which began receiving it in 1959.²⁹

All of the numismatic gems we have looked at here, and many more, were on display for our Saturday event, but what kept drawing attention were a couple of photographs of gritty down-and-out scenes: one of a disheveled unfortunate conked out on a grimy floor (fig. 15), the other of a cop pushing a top-hatted dandy into a



Fig. 15: Police Station Lodger (Richard Hoe Lawrence for Jacob Riis, Museum of the City of New York, 90.13.3.108). Lawrence served as ANS Librarian in the 1880s.



Fig. 16: Well-dressed Man Being Thrown into Jail (Richard Hoe Lawrence and Henry Granger Piffard for Jacob Riis, Museum of the City of New York, 90.13.3.110).

jail cell (fig. 16). These were there to represent Richard Hoe Lawrence, the ANS librarian (1880–1886) who introduced professional library methodology to the Society and who was the compiler of the Library’s first real catalog in 1883.³⁰ Lawrence, born into a family of bankers and collectors, had many interests, including book collecting (he was president of the Grolier Club). In numismatics, his main interest was Roman coins. He wrote a book on Paduan imitations of Roman imperial sestertii, and over 700 of his Roman coins were donated to the ANS by his wife after his death in 1936.³¹ But he was also a member of the Society of Amateur Photographers of New York, and this is how he came to the attention of muckraking newspaper reporter Jacob Riis, who had a friend who was also a member.

Riis, inspired by reports of a new magnesium flash powder he felt could be used to illuminate the darkest denizens of his Lower East Side beat, didn’t consider himself a photographer, so he assembled a few of the amateurs, including Lawrence, to help with the work. Sometimes the group was accompanied by a cop or two on their late-night outings, the extra protection necessitated by the alarming nature of the contraption that provided the flash: a cartridge fired from a revolver. As Riis put it, “The spectacle of half a dozen strange men invading a house in the midnight hour armed with big pistols which they shot off recklessly was hardly reassuring.” Riis and his band of night crawlers were active for a time, but soon “the slum and the awkward hours palled upon the amateurs,” and he was forced to hire a professional.³² In recent year, Riis’s assistants, including

Lawrence, have begun to receive recognition for their contributions to his work, some of which appeared in Riis’s most famous publication, *How the Other Half Lives* (1890).

One thing I’ve learned from all this is that it’s not always easy to tell which publications will be prized as collectible objects. Another “pride and joy” that Champa mentions is his complete set of the *Numismatist*, especially the first six volumes (1888–1893), which he described as “great rarities.” I must admit, when I first encountered a bound set of these in the ANS’s Rare Book Room, I thought they must be mis-shelved. The same goes for early editions of the *Red Book* (1947–), which are similarly not the first thing that comes to mind when you think “collector’s item.” But, in fact, modern *Red Books* themselves include a section on collectible *Red Books*, with the 1st, 2nd, 3rd, and 5th editions being the highest prized, apparently. Another thing I’ve learned is that no matter how many of these wonderful treasures I discover, I am always stumbling onto more, and it’s great to know that I will never outlive this library’s ability to surprise and fascinate.

27. Cockfield, 245.

28. Edward Gans to Louis West, July 23, 1956.

29. Anaszewicz, 11–14.

30. David Yoon, forthcoming history of the ANS.

31. Howard Adelson, *The American Numismatic Society, 1858–1958* (New York: ANS, 1958), 261.

32. Jacob Riis, *The Making of an American* (New York: Macmillan, 1901), 268–269.

COLLECTIONS

New Acquisitions

Elena Stolyarik

The American Numismatic Society continues to receive interesting and important donations, supplemented by occasional purchases.

Towards the end of 2017, Abraham and Marian Sofaer continued with their wonderful numismatic donations in memory of Dr. Ya'akov Meshorer. The Sofaers donated a total of 189 ancient coins to the ANS collection of ancient Judean coins. Highlights of this donation include a rare coin of Agrippa I, struck AD 42/43 under Claudius at Caesarea Maritima, whose reverse depicts a sacrificial scene in front of a distyle temple (fig. 1), and a very rare tetradrachm of Caracalla (AD 198–217) struck at the mint in Neapolis, Samaria, whose reverse depicts Mt. Gerizim with temples, shrines, and staircases upon the back of an eagle (fig. 2). Other highlights of the Sofaer donation are 48 Hasmonean coins, all of which were used as plate coins in Meshorer's two-volume book *Ancient Jewish Coinage*. Another important group donated by the Sofaers are 81 Nabataean coins, all of them illustrated in the Nabataean section of *Coins of the Holy Land: The Abraham and Marian Sofaer Collection at the American Numismatic Society and the Israel Museum* (fig. 3). Additional important coins from the Persian period (fig. 4), the Herodian kings, the Jewish War, the Bar Kokhba War (fig. 5), and local Judean issues (fig. 6) were also included in the Sofaer donation.

An important donation of related material came from the Society's First Vice President, David Hendin, who is well known as a specialist of ancient Judean, Roman provincial, and Nabataean coins. The 114 noteworthy items donated by Hendin include the last portion of his Nabataean coin collection, including 76 Nabataean bronze (fig. 7), silver (fig. 8), and lead coins (fig. 9), as well as three coins struck later at the Nabataean mint of Petra under the Romans (fig. 10). With the latest Sofaer and Hendin donations, the ANS may now have the largest institutional collection of Nabataean coins outside of Israel and Jordan. Other interesting items in the Hendin donation are an apparently unpublished irregular issue of a late Ptolemaic tetradrachm struck at the Akko mint (fig. 11), two rare lead tokens (possibly port entry tokens) of ancient Ascalon (fig. 12), and 13 beautiful bronze coins of Chalcis in Coele-Syria from the reigns of Ptolemy son of Mennaeus (fig. 13), Lysanias (fig. 14), and Zenodorus (fig. 15). Finally, and perhaps most

interestingly, Hendin donated a group of eleven unstruck bronze flans weighing in the range of 10–12.5 g; they were purchased in Israel in the early 1980s and were said to have been found near Horvat Sheva in the Galilee by an Israeli collector (fig. 16).

The Society's holding of ancient Greek coins was increased through the purchase from CNG e-auction 409 (November 2017) of an extremely rare silver nomos of Tarentum, with an image of Phalanthos riding a dolphin and a head of a young female. This piece comes from the San Giovanni Ionico hoard of the mid-fifth century BC, found in 1971 near Taranto in southern Italy (*CH IX*, 599; Fischer-Bossert 6) (fig. 17).

The Greek Department also received a generous gift from Life Fellow Arnold-Peter Weiss, a rare silver didrachm from the island of Skyros, dated ca. 485–480 BC (fig. 18). This example was part of the famous Robert Jameson collection, which was sold through Hess-Leu (4 April 1954, lot 133). Skyros, according to ancient testimony, was occupied successively by Pelasgians, Carians, Cretans, and Dolopians. Around 470 BC the island was captured by Cimon, who expelled the Dolopians and settled Athenian colonists there. From that time Skyros became a valuable staging post in communications between Athens and the Hellespont. In 340 BC, the island came under Macedonian control, which continued until 192 BC, when it was restored to Athens. The peculiar design of our new example, which bears a five-lobed fig leaf between two long-horned and bearded goats, probably refers to a local cult and may also be connected with the production of figs on this rocky island.

Fake coins are an obvious reality in numismatic circles. ANS Life Fellow Anthony J. Terranova added to our collection of forgeries a number of false examples of important early American issues. These include, for instance, a cast fake of the 1787 Massachusetts half cent (fig. 19), a fake struck from transfer dies of a Washington copper-alloy jeton (Baker 60) of 1789 (fig. 20), a Becker copy of the 1776 Continental dollar, a replica of a Massachusetts Pine Tree Shilling worn down to deceive, and an imitation 1652 Willow Tree shilling overstruck on NE shilling struck from hand-cut counterfeit dies (fig. 21). This unusual group also contains a fake

1787 Vermont cent struck from transfer dies (fig. 22) and a fake impression from a real hub trial of a 1791 Washington medal (fig. 23).

An interesting and welcome addition to our Latin American Department is a counterfeit 1662 Potosí 8 reales royal of Philip IV that bears a genuine Guatemala Type II countermark (sun over three mountains) of 1839 (fig. 24). This example from the former collection of Archer M. Huntington, sold by the Hispanic Society of America in 2012 (ex HSA 690), has been returned to our collection through the gift of ANS Life Fellow Victor England.

In October 2017 our Life Fellow Frank L. Kovacs was appointed an ANS Curatorial Associate. He is updating the Society's collection of the Kingdom of Commagene and helping to re-organize our extensive collection of United States military and society decorations. Last year he donated two interesting medals that belonged to Maj. David Banks: a Seventh Regiment Athletic Associations medal of 1916 (fig. 25) and a 1938 medal commemorating the 50th anniversary of the Associates of the Engineer Corps and Co. K of the Seventh Regiment, New York National Guard (fig. 26). The latter medal is engraved with the description "DeWitt Clinton Falls Memorial Medal", honoring the memory of another Seventh Regiment veteran, Brig. Gen. DeWitt Clinton Falls, who was a member of the ANS Council of Administration for several years until his death in 1937.

ANS Life Fellow Jay M. Galst donated a nineteenth-century French commemorative medal. This bronze example, with King Charles X of France (r. 1824–1830) on the obverse and an inscription on the reverse, is dedicated to the construction of a bridge in Saumur named after Charles X's grandson, the Duke of Bordeaux (fig. 27). The medal was designed by Jean-Pierre-Casimir de Marcassus, Baron de Puymaurin (1757–1841), master of the Royal Mint of Medals from 1816 through 1830, and executed by the famous medalist Armand-Auguste Caqué (1793–1881).

From our Life Fellow David L. Menchell, the ANS has again received a wide assortment of additions to the US Department and the US portion of our Medals Department. Menchell's most recent donation includes an uncirculated 2017 Lions Club Centennial proof silver dollar (fig. 28), minted by the United States Mint in Philadelphia in commemoration of 100 years of worldwide community service by the Lions Club International. The obverse of this coin features a portrait of Melvin Jones (1879–1961), the founding secretary-treasurer of the organization. The reverse depicts male and female lions with a cub, superimposed on a globe.

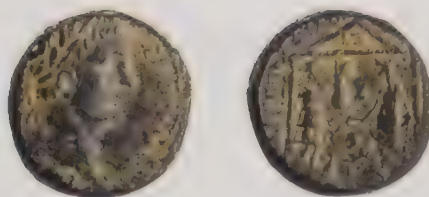


Fig. 1: Judea. Agrippa I (AD 37–44) under Claudius. AE coin, Caesarea Maritima, AD 42/43. (ANS 2017.38.7, gift of Abraham and Marian Sofaer, in memory of Dr. Ya'akov Meshorer) 24 mm.



Fig. 2: Judea. Neapolis. Caracalla (AD 198–217). BI tetradrachm. (ANS 2017.38.15, gift of Abraham and Marian Sofaer, in memory of Dr. Ya'akov Meshorer) 26 mm.



Fig. 3: Judea. John Hyrcanus I (134–104 BC). AE coin. (ANS 2017.38.40, gift of Abraham and Marian Sofaer, in memory of Dr. Ya'akov Meshorer) 14.4 mm.



Fig. 4: Judea. Persian period. (400–333 BC). AR hemiobol, Jerusalem. (ANS 2017.38.1, gift of Abraham and Marian Sofaer, in memory of Dr. Ya'akov Meshorer) 7.2 mm.



Fig. 5: Judea. Bar Kokhba Revolt (AD 132–135). AE coin. (ANS 2017.38.78, gift of Abraham and Marian Sofaer, in memory of Dr. Ya'akov Meshorer) 20.5 mm.



Fig. 6: Judea. Vespasian (AD 69–79). AE coin, Caesarea, AD 71–73. (ANS 2017.38.95, gift of Abraham and Marian Sofaer, in memory of Dr. Ya'akov Meshorer) 19.8 mm.

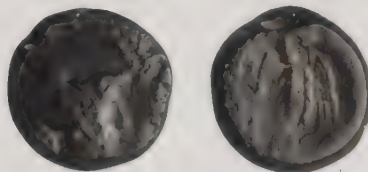


Fig. 7: Nabataea. Aretas II/Aretas III (110–96 BC). AE coin. (ANS 2017.32.4, gift of David Hendin) 10.8 mm.



Fig. 8: Nabataea. Syllaeus (ca. 9 BC). AR coin. (ANS 2017.32.9, gift of David Hendin).

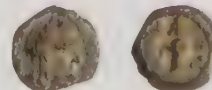


Fig. 9: Nabataea. Aretas IV (9 BC–AD 40). Lead coin. (ANS 2017.32.75, gift of David Hendin).



Fig. 10: Arabia. Petra. Hadrian (AD 117–138). AE coin. (ANS 2017.32.79, gift of David Hendin) 17 mm.



Fig. 11: Judea. Ptolemaic dynasty. AR tetradrachm, Akko mint. (ANS 2017.32.97, gift of David Hendin) 26.4 mm.

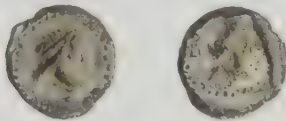


Fig. 12: Judea. Ascalon. Lead token. (ANS 2017.32.95, gift of David Hendin) 15.4 mm.



Fig. 13: Syria. Chalkis. Ptolemy (85–40 BC). AE coin. (ANS 2017.32.86, gift of David Hendin) 21 mm.



Fig. 14: Syria. Chalkis. Lysanias (40–36 BC). AE coin. (ANS 2017.32.87, gift of David Hendin) 19.8 mm.



Fig. 15: Syria. Chalkis. Zenodorus (32–26 BC). AE coin. (ANS 2017.32.90, gift of David Hendin) 20.1 mm.



Fig. 16: Group of eleven bronze flans found in Galilee near Horvat Sheva in the 1980s. (ANS 2017.32.104–114, gift of David Hendin).

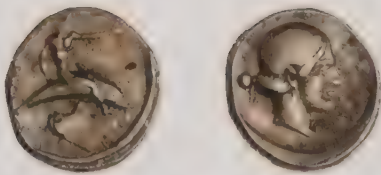


Fig. 17: Calabria. Tarentum. AR nomos, mid-5th century BC. (ANS 2017.33.1, purchase) 20.5 mm.



Fig. 18: Thessaly. Skyros. AR didrachm, 485–480 BC. (ANS 2017.43.1, gift of Arnold-Peter Weiss) 22 mm.



Fig. 19: United States. Cast forgery of 1787 Massachusetts half cent. (ANS 2017.27.1, gift of Anthony J. Terranova) 24 mm.



Fig. 20: United States. Forgery of 1789 Washington copper alloy jeton. (ANS 2017.27.2, gift of Anthony J. Terranova) 30 mm.



Fig. 21: United States. Struck fake of 1652 Willow Tree silver shilling over-struck on NE shilling, made from hand-cut counterfeit dies. (ANS 2017.27.5, gift of Anthony J. Terranova) 27 mm.

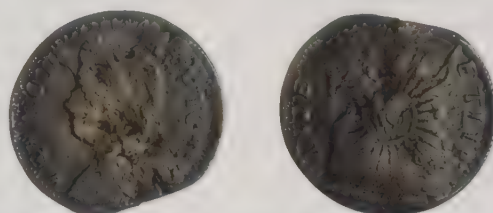


Fig. 22: United States. Struck fake of 1787 Vermont cent. (ANS 2017.27.6, gift of Anthony J. Terranova) 28 mm.

Another piece from Menchell's gift, also issued through the Commemorative Coin Program, is a 2017 "Boys Town" Centennial uncirculated silver dollar. In December 1917, Father Edward Flanagan rented an old house to give displaced children a home, which became "Boys Town." Today more than two million children and families benefit from Boys Town programs each year. The obverse of this coin depicts a young girl sitting alone and gazing upward into the branches of an oak tree, looking for help. The reverse features an oak tree offering shelter and a sense of belonging to the family holding hands below it, which includes the girl from the obverse (fig. 29).

In the same donation the Society also received a group of U.S. Mint medals. Among these is a 2017 silver proof American Liberty 225th Anniversary four-medal set (fig. 30). The medals—struck by the mints in San Francisco, Philadelphia, West Point, and Denver—bear on the obverse a modern version of the iconic figure of Liberty. This is an image of an African-American woman with braided hair and a crown of stars, which symbolizes the ideals of freedom and equality. Our holdings of the Code Talkers Congressional medal series, dedicated to the Native American people who used their languages for secret communications during wartime, have been enriched with a bronze example

of the St. Regis Mohawk Tribe Code Talkers medal. The obverse design of our new medal features a World War II code talker and emblems of the three clans of the Mohawk people—a bear, a wolf, and a snapping turtle. The reverse design features a profiled figure, a Mohawk kustowa headdress, a bear claw necklace, a war club, and a Mohawk Wolf Belt (fig. 31). The Society also received from Dr. Menchell a bronze example of the US mint presidential medal for the second term of Barack Obama. The medal was designed and sculpted by Don Everhart. The obverse features a traditional profile of President Obama with the inscription BARACK OBAMA. The reverse bears a quotation from President Obama: THE SINGLE MOST POWERFUL WORD IN OUR DEMOCRACY IS THE WORD "WE", beneath an image of the White House (fig. 32).

Another interesting donation is a group of silver, finished bronze, brass, aluminum, unfinished bronze, copper, and nickel-silver medals of Mark B. Anderson, 48th President (2015–16) of the New York Numismatic Club (NYNC), which was founded in 1908. Mr. Anderson generously donated these medals, designed by Eugene Daub and produced by Medalcraft Mint in Green Bay, Wisconsin, to the ANS (fig. 33). This issue, like other Presidential medals minted in honor of each successive NYNC president upon the end of his or her term, is an excellent

addition to our near-complete collection of New York Numismatic Club presidential and other medals.

We were pleased to receive a gift for our Medals Department from Life Fellow Scott Miller. This is a uniface bronze plaque with a profile portrait of the American artist Catherine D. Wentworth (1865–1948) (fig. 34), which was made in 1913 by the French medalist Louis Patriarche (1872–1955). Wentworth, the daughter of the wealthy lumber baron Frederick C. A. Denkmann, was born in Rock Island, Illinois. She studied at Wellesley College and the Art Institute of Chicago before moving to Europe to study art at the Académie Julian in Paris. She was regarded by French critics as one of the finest portrait artists in Paris during the height of her fame in the 1920s. She also was an early member of the New York Society of Women Artists.

From Cory Frampton, one of the experts at World Numismatics LLC, the Society received an interesting silver example of an 1813 military award medal from the Upper Peru (Alto Perú) campaigns during the Latin American Wars of Independence. Issued at Potosí, this uniface medal bears the Argentine coat of arms: two hands holding a pike with a Phrygian cap, symbol of freedom (fig. 35). It is dedicated to one of four expeditions made by the Army of the North of the United Provinces of the Río de la Plata (a forerunner of the Republic of Argentina) between 1810 and 1816, which had the purpose of attempting to end royalist control over the region that is now Bolivia and preventing any advance of royalist forces from Lima toward the northwest of present-day Argentina. The ANS is exceedingly glad to add to its collection such an important historical artifact of the Latin American Wars for Independence.

Anthony Terranova also enriched the Society's Medals Department with a bronze commemorative medal called "Remembrance". Designed by Susan Taylor, a Senior Engraver at the Royal Canadian Mint, this medal is dedicated to soldiers of the First World War, specifically recalling the Second Battle of Ypres (fig. 36). This battle was fought from April 22 to May 25, 1915, when Canadian troops battled the Germans for control of the Flemish town of Ypres in western Belgium. Despite the German army's use of poison gas (the first chemical weapon attack in modern history), the Canadian soldiers held the line, and the Allies finally kept control of the strategic position. More than 6,500 Canadians were killed, injured, or captured in the battle. The artist framed the obverse portrait of the young soldier with barbed wire to remind the viewer about youth sacrificed through loss of life, imprisonment, and emotional trauma. The poppies emerging from the barbed wire on the reverse side of the medal represent loss of life as well

as the survivors and the future generations to remember the losses. The American Medallic Sculpture Association (AMSA) named Susan Taylor's "Remembrance" the winner of its American Medal of the Year Award for 2016 for this medal.

An addition to our holdings of American Israel Numismatic Association medals came from our Honorary Life Fellow, the AINA President Mel Wacks, who gave a triple-commemorative medal created to celebrate the 50th anniversary of the American Israel Numismatic Association as well as two events in the history of Israel. Renowned medalist Heidi Wastweert developed the design of this medal from a concept by Mel Wacks. The obverse commemorates the 100th anniversary of the Balfour Declaration. It features a portrait of the United Kingdom's Foreign Secretary Arthur James Balfour and a quotation from his letter sent on November 2, 1917, to Walter Rothschild, 2nd Baron Rothschild: "His Majesty's Government view with favour the establishment in Palestine of a national homeland for the Jewish people." The reverse depicts the Israeli Defense Forces in Jerusalem's Old City on June 7, 1967. Brigadier General Shlomo Goren, later to become the Chief Rabbi of Israel, is shown holding a Torah and sounding the shofar, as Israeli soldiers honor their comrades killed in war. The edge is inscribed: AINA 50th ANNIVERSARY 1967–2017 (fig. 37). The ANS also received a new award called the Shekel Prize, which has been created in 2017 by the board of directors of the American Israel Numismatic Association and designed by Victor Huster, a famous medalist of Baden-Baden, Germany. The medal is produced in extremely high relief and features the images of three shekel designs: a stone shekel weight from around the eighth century BC, a shekel of the First Revolt (AD 66–70), and a contemporary Israeli shekel of the type issued since 1986 (fig. 38). The Shekel Prize will be given annually to the author of the best book published on the subject of ancient Judean, Holy Land, Israeli, or Jewish numismatics.

Our collection of modern African currency has been upgraded by a purchase through Shanna Schmidt Numismatics of a 1971 silver proof commemorative coin of the Republic of Dahomey (now known as Benin), commemorating the country's 10th anniversary of independence in 1970 (fig. 40). The coin bears the arms of Dahomey on the obverse and a half-length woman in traditional attire of the Ouémé region on the reverse. Benin is a member of the West African Economic and Monetary Union and uses the CFA franc as its circulating currency. These 500-franc silver proof coins of Dahomey were minted only in 1971. They are very scarce.

In February 2018, South Korea will host the XXIII

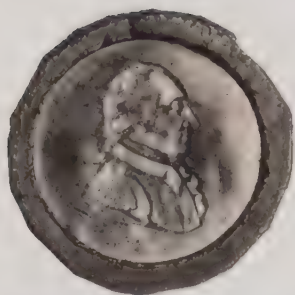


Fig. 23: United States. False impression of 1791 Washington medal from a real hub trial. (ANS 2017.27.7, gift of Anthony J. Terranova) 37 mm.



Fig. 24: Guatemala. Type II countermark of 1839 on a counterfeit Potosi silver royal 8 reales of Philip IV, 1662. Ex HSA 690. (ANS 2017.29.1, gift of Victor England).



Fig. 25: United States. AE medal of the Seventh Regiment Athletic Association, 1916. (ANS 2017.28.1, gift of Frank L. Kovacs). 35 mm.



Fig. 26: United States. AE medal commemorating the 50th anniversary of the Associates of the Engineer Corps and Co. K of the Seventh Regiment, 1938. (ANS 2017.28.2, gift of Frank L. Kovacs). 50 mm.

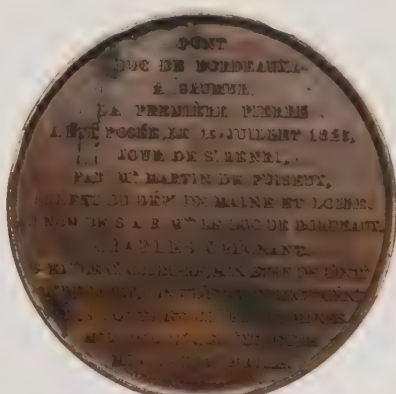


Fig. 27: France. AE medal dedicated to the construction of the Duc de Bordeaux Bridge in Saumur, by Armand-Auguste Caqué, 1825. (ANS 2017.37.1, gift of Jay Galst) 50.3 mm.



Fig. 28: United States. AR proof commemorative dollar, Lions Club International centennial, 2017. (ANS 2017.26.24, gift of David L. Menchell) 38.1 mm.



Fig. 29: United States. AR uncirculated commemorative dollar, Boys Town Centennial, 2017. (ANS 2017.26.27, gift of David L. Menchell) 38.1 mm.



Fig. 30: United States. Set of four AR proof medals. American Liberty 225th Anniversary, 2017. San Francisco, Philadelphia, West Point, and Denver mints. (ANS 2017.26.2-5, gift of David L. Menchell) 40.6 mm.

Olympic Winter Games. In 1988, Seoul successfully hosted the XXIV Summer Olympic Games. To that festive event is dedicated an anonymous gift of a 1988 proof set of Olympics commemorative coins with 2,000 won and 1,000 won, issued by the Bank of Korea and previously lacking from our East Asian collection (fig. 40).

Current Exhibition

In December 2017, the Metropolitan Museum of Art in New York opened a new exhibit entitled *The Silver Caesars*, an exhibition dedicated to the extraordinary set of 12 silver-gilt standing cups from Renaissance Italy, known

collectively as the *Aldobrandini Tazze*. This exhibition and its accompanying volume are the culmination of nearly ten decades of growing interest in the subject. The *Tazze* are displayed together for the first time since the mid-nineteenth century, when the objects were disassembled and dispersed. Each dish is surmounted by the figure of one of the Twelve Caesars; four scenes from Suetonius' life of the relevant ruler are depicted on the interior of the dish. The exhibition provides visitors with a rare opportunity to appreciate one of the finest monuments of sixteenth-century goldsmiths' work. While offering many new insights into the *Tazze* and their history, the exhibit



Fig. 31: United States. AE medal, St. Regis Mohawk Tribe Code Talkers, 2016. (ANS 2017.26.11, gift of David L. Menchell) 76.2 mm.



Fig. 32: United States. AE medal, Barack Obama second presidential term, by Don Everhart, 2013. (ANS 2017.26.15, gift of David L. Menchell) 76.2 mm.

also addresses the objects' mysterious history, engaging the visitors in tracing clues that lead towards a better understanding of this Renaissance masterpiece (fig. 41).

Several items from the ANS collection are part of this exhibit. Among this group are two bronze sestertii (figs. 42–43) and one as of Nero, struck at Rome (fig. 44) and Lugdunum, a bronze sestertius of Titus (fig. 45), and a gold aureus of Claudius (fig. 46). Coins formed an important component in the development of Renaissance visual imagery of ancient Rome, providing a source of narrative and iconographic inspiration for the

Tazze. Comparison with a 1559 silver medal of Philip II of Spain (fig. 47), also from the ANS collection, helps visitors to the exhibit gain insight into the Renaissance use of ancient Roman iconography for Renaissance imperial purposes—the *Tazze* and the medal make use of the same sources to an analogous end. The show will be on display at the Metropolitan Museum of Art through March 11, 2018. In April 2018 this wonderful exposition will travel to United Kingdom where it will be on view until July 21, 2018, at Waddesdon Manor, a National Trust property in Buckinghamshire, which is managed on behalf of the Trust by the Rothschild Foundation.



Fig. 33: United States. Nickel-silver medal, Mark B. Anderson, 48th President (2015–16) of the New York Numismatic Club, by Eugene Daub, 2016. (ANS 2017.31.7, gift of Mark B. Anderson).



Fig. 34: France. AE plaquette depicting Catherine D. Wentworth (1865–1948), by Louis Patriarche, 1913. (ANS 2017.40.1, gift of Scott Miller) 110.2 × 79.3 mm (image reduced).

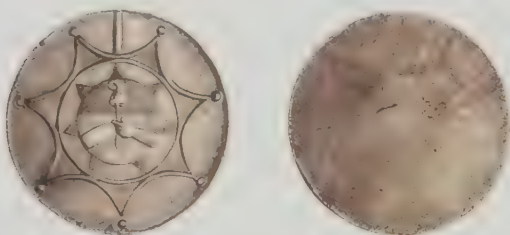


Fig. 35: Argentina. AR military award medal of the Upper Peru (Alto Perú) campaign, Potosí mint, 1813. (ANS 2017.39.1, gift of Cory Frampton) 30 mm.



Fig. 36: Canada. AE commemorative medal "Remembrance", by Susan Taylor, 2017. (ANS 2017.41.1, gift of Anthony Terranova). 87 mm (images reduced).



Fig. 37: United States. AE medal commemorating the 100th anniversary of the Balfour Declaration; the capture of the Western Wall in Jerusalem's Old City on June 7, 1967; and the 50th anniversary of the American Israel Numismatic Association, by Heidi Wastweert, 2017. (ANS 2017.44.1, gift of Mel Wacks on behalf of the AINA). 50 mm (images reduced).



Fig. 38: United States. AE medal, Shekel Prize of the American Israel Numismatic Association, by Victor Huster, 2017. (ANS 2017.44.2, gift of Mel Wacks on behalf of the AINA). 40 mm.

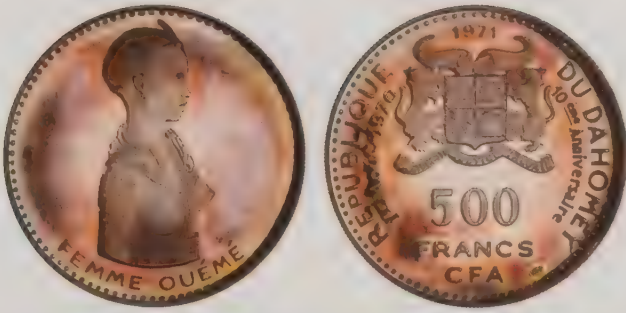


Fig. 39: Dahomey. AR commemorative 500 francs marking the tenth anniversary of independence, 1971. (ANS 2017.35.1, purchase) 40 mm.



Fig. 41: Visitors viewing a case with ANS coins at the Metropolitan Museum of Art exhibition Silver Caesars.



Fig. 43: Roman Empire. Nero. AE sestertius, Rome mint, AD 64–68. (ANS 1937.158.467, gift of Jessie C. Lawrence in memory of Richard H. Lawrence) 34 mm.



Fig. 44: Roman Empire. Nero. AE as, Rome mint, AD 64–68. (ANS 1995.11.1558, gift of Charlene Schosser and Lisa Loret) 28 mm.

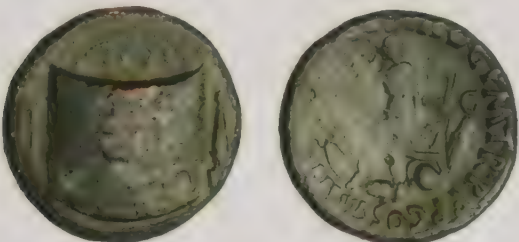


Fig. 45: Roman Empire. Titus. AE sestertius, Rome mint, ca. AD 80–81. (ANS 1944.100.41800, bequest of Edward T. Newell) 30 mm.



Fig. 47: Spain. Philip II. AR medal by Gianpaolo Poggini, 1559. (ANS 1908.78.3, gift of F. Chew) 39.4 mm.

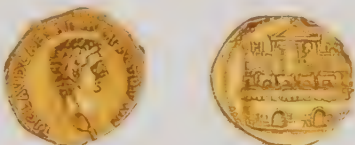


Fig. 46: Roman Empire. Claudius. AV aureus, Rome mint, AD 44–45. (ANS 1944.100.39353, bequest of Edward T. Newell) 18.5 mm.

News and Development

2018 Annual Gala Dinner

On January 11, some 180 guests gathered to honor the Rosen Family at the American Numismatic Society's 2018 Annual Gala Dinner, an event that brings together friends from all over the world to celebrate the Society's work, thank major contributors and scholars in the field, and meet up with old friends who share a passion for all things numismatic. This year the Gala was held at a new venue for us: the Harvard Club in New York City, designed by the venerable architect Charles Follen McKim of McKim, Mead & White. The change was necessitated by long-term renovations now being carried out on the Waldorf Astoria, where we have met for years, but the move turned out to be a very good one. The Harvard Club offered us a warm, elegant environment that proved perfect for our purposes and allowed an unusual degree of intimacy for even a group as large as ours.



David Hendin presents the Trustees' Award to Adam Rosen on behalf of the Rosen Family.

The evening began with cocktails in the Cambridge room on the second floor, where guests enjoyed hors d'oeuvres



Constantin Marinescu, Ute Wartenberg, Jeannette Rosen, Carlos Picón



Andrew Reinhard presents "A Year in Review".

and an hour of socializing, followed by dinner and the program portion of the evening in Harvard Hall, where the bestowing of the Trustees' Award took place.

As the evening's emcee, Dr. Ute Wartenberg, Executive Director of the ANS, opened the program by thanking the many supporters of the ANS, both throughout the year and in the room that evening. Dr. Wartenberg mentioned in particular the families, like the Rosens, who have supported the Society over many decades. She also expressed her gratitude to the Trustees for their tremendous support and extended her personal thanks to Dr. Constantin Marinescu for his tireless efforts, without whose help this year's Gala could not have been so successful.

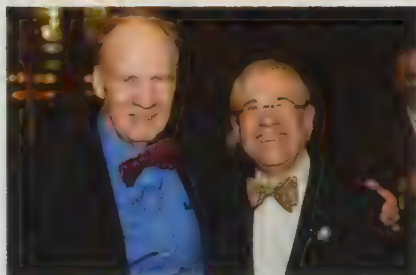
Personal perspectives on the honorees were then offered by two longtime friends of the Rosens: Harlan J. Berk and First Vice President of the Board of Trustees David Hendin, who presented the award to Adam Rosen, representing the third generation of a remarkable family.

David Hendin recounted how he had first met Jonathan Rosen in the early 1980s through a mutual friend, the late Ya'akov Meshorer, curator of Antiquities and Numismatics at The Israel Museum. The Rosen family's generosity to that institution was already legendary. Haim Gitler, a guest at the event and chief curator of Archaeology and Numismatics at the Israel Museum, told Hendin how he fondly recalled that 30 years ago, when he arrived at the museum on his first day of work, he found on his desk his first assignment: to catalogue a collection of 1,300 ancient coins just donated by Jonathan Rosen.

The Rosens have supported the Society and numismatics as an academic discipline since the early 1980s. Moreover, they have done so through the efforts of three generations, setting an exceptional example of commitment to the numismatic community. The Rosen Family was among the biggest contributors to the Society's 1980s endowment campaign, which was undertaken by then ANS President Harry W. Fowler. A. A. Rosen was



Harlan Berk



*Top: Harvard Hall before guests arrive.
Bottom: Arthur A. Houghton III with
David Hendin*



David Hendin



Adam Rosen



Walter Scheidel, Lucia Carbone, Daniel Cohen, Peter van Alfen, Joy Connolly



Melissa Karstedt, Stack's Bowers Galleries, calls the live auction.

named as benefactor in 1982, followed by his son Jonathan, who was honored for his extraordinary financial support a year later, a practice he has continued to the present. Adam Rosen is now following in his father's footsteps, both as a collector and a philanthropist. He is a serious collector of ancient art and coinage, sharing his father's passion for Greek coins and especially electrum.

As one of the foremost collectors of Archaic coinage, Jonathan Rosen championed the publication of his collection, which was prepared by Nancy Waggoner, the Curator of Greek Coins at the American Numismatic Society and published in 1983. The volume, *Early Greek*

Coins from the Collection of Jonathan P. Rosen, is a classic that shows the breadth of collecting in one of the most obscure areas of numismatics.

Jonathan's wife, Jeannette, has steadfastly encouraged his interests over their many years of marriage, and together they support many important cultural institutions, including the Metropolitan Museum of Art, the Brooklyn Museum, the Israel Museum, Bible Lands Museum, and the Morgan Library and Museum, where they have endowed a chair, the Jeannette and Jonathan P. Rosen Curatorship in the Department of Ancient Near Eastern Seals and Tablets. They also are



David Redden, formerly of Sotheby's, handles the surprise auction.



Jeroen de Wilde, Lisa Mignone, Lauri Schulman, Shannon Nickel, Joe Jeroch



Cocktail hour.

major benefactors to such educational institutions as Amherst College, where they help fund the Chair of American Studies for Henry Steele Commager, and Emory, Yale, Cornell, and Columbia universities, along with the Institute for the Study of the Ancient World at New York University. Jonathan Rosen joined the Society 45 years ago. He was elected Fellow in 1997 and has been a member of the Augustus B. Sage Society since 2006.

In addition to their extraordinary, generous support of the Society, the Rosens have greatly enhanced the ANS collections with many important donations. As Hendin remarked, "Academic numismatics and archaeologists, and of course, collectors, are lucky to have friends like Jon and his family."

After dinner, continuing the program portion of the evening, ANS Director of Publications Andrew Reinhard lent his humor and musical talents to illuminating the Society's accomplishments over the past year. Following this, the live auction was called once again by the engaging Melissa Karstedt of Stack's Bowers, who encouraged guests to bid on a variety of items on offer, including, among other items, a solidus of Heraclius, donated by Heritage Auctions; a portrait rock of

Emperor Nero, painted by Tatyana Parker and donated by her and her husband Del Parker; three volumes of *The Gentleman's Magazine* from 1775, 1777, and 1778, donated by Dan Hamelberg; a unique bottle of Harlan Estate 2011 Napa Valley Red with an unusual and beautiful banknote engraving for its label; and a signed copy of *Early Greek Coins from the Collection of Jonathan P. Rosen*, donated by Jonathan Rosen.

The Society was privileged to be able to bestow the Trustees' Award on the Rosen Family and grateful to all the contributors who made this Gala happen. An evening full of good company, conversation, and delicious food would normally have ended there, and that in and of itself would have made for a successful and enjoyable night, with the Gala raising more than \$210,000 for its research, publications and various other programs.

However, there was one last surprise still waiting.

On display at the Gala was a spectacular, intricate Etruscan revival jewelry ensemble, made of ancient Greek and Roman coins. Belonging to the Stack Family for decades, the ensemble was crafted by the premier nineteenth-century French goldsmith-jeweler dynasty,



*Standing: Neil Musante, Dan Hamelberg, John Adams, John Lupia, Lev Tsitrin
Seated: Regina Adams, Connie Hamelberg, Skyler Liechty, Julie Liechty*

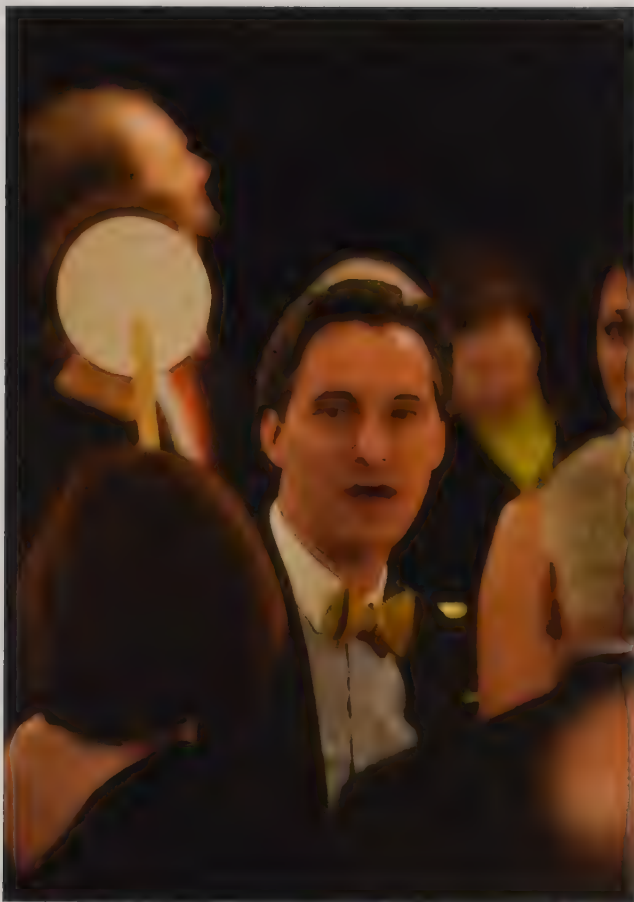


*Standing: Adam Rosen, Jason McMahon, Perry Silverman, Giarna TeKanawa.
Seated: Sarah Rosen, Jeannette Rosen, Jonathan Rosen*

the family Froment-Meurice. Mr. Lawrence Stack asked that the ANS display the ensemble with the intention of letting people know it would be available through auction at a later date; whatever was raised over the reserve amount would go to the Society's Campaign to Endow the Chair of the Executive Director.

As it happened, there was so much interest in the

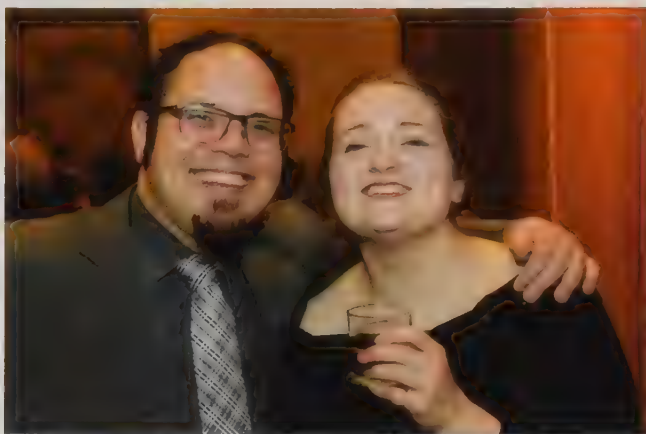
necklace that at the end of the live auction, several guests called out their desire to bid on the necklace right then. Dr. Wartenberg was at the podium thanking the bidders and Ms. Karstedt, and she was caught somewhat off-guard by the clamor from the audience. It was at that moment that renowned Sotheby's auctioneer David Redden, who was a guest at the event, agreed—after some probing—to handle the bidding. With Dr.



Skyler Liechty bidding



Constantin Marinescu, Elena Stolyarik, Shanna Schmidt



Kyle Ponterio and Emma Pratte



Enjoying the evening



Victor England bidding

Wartenberg's amused consent, he came to the podium, took up the gavel, and conducted a brisk and exciting bidding war. As an outcome of Mr. Redden's skill and enthusiasm, the necklace was purchased for \$120,000, with \$45,000 going to support this campaign. The Society is most grateful to the successful bidder and to Mr. Jeff Garrett and to Mr. Victor England for all their support.

The ANS is also deeply grateful to Ms. Karstedt and Mr. Redden for their incomparable skill and generosity, and of course to all the guests, sponsors, advertisers, contributors, and participants who made 2018's Gala event such a wonderful success.

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TIAA
Mr. Mark Tomasko
Mr. David Vagi



Standing: David Zeng, Paraskevi Martzavou, Shanna Schmidt, Jonathan Kagan, Jeroen de Wilde, Lauri Schulman. Seated: John Ma, Lisa Mignone, Lawrence Schwimmer, Joe Jaroch, Shannon Nickel



Standing: Sophie Duncan, Roxana Uskali, Jacco Scheper, Danny van Doorn. Seated: Max Tursi, Sam Spiegel, Sarah Miller, Cris Bierrenbach



Standing: Loretta Cummings, David Tripp, Jeannette Redden, Tom Eden. Seated: Lawrence Stack, Martina Dieterle, David Redden, Susan Tripp



Standing: Chris Salmon, MaryAlice Shane. Seated: Diane Williams, Ray Williams, Sharon Martin, Sydney Martin, Leo Shane



Standing: Rick Short, Alexander Marinescu, David Vagi, Constantin Marinescu, Mark Anderson. Seated: Marla Short, Jocelyn Marinescu, Josephine Villa, Aura Marinescu, Maribel Figueroa



Samantha Douglas, Arthur Fitts, Richard Ponterio, Melissa Karstedt

Planned Giving

This past year, two members of our Board of Trustees joined a large number of their fellow Board members by naming the ANS in their wills. They are part of a growing group of present and past ANS devotees who, through their thoughtfulness and generosity, are guaranteeing the future of the Society for generations to come.



Catherine Bullowa-Moore

Two other ANS members surprised us with bequests in 2017. Catherine Bullowa-Moore, who passed away in May, was a friend and colleague to many in the numismatic community. She joined the ANS in 1955 and became an Honorary Life Fellow in 2005. Unbeknownst to us, she left the Society a cash gift of \$5,000 in her will, designated for the support of our Library. Her gift reminds us how much she cared about the field, and of her determination that knowledge so laboriously gained should never be lost.

The second unexpected gift was received from the estate of ANS member Robert W. Bartlett (1924–2017). A long-time resident of San Diego, California, enthusiast of all things ancient, and a member of the ANS since 1981, he stipulated in his will that his collection of more than 350 Roman and Greek coins be given to the ANS upon his death. According to his family, Robert Bartlett enjoyed traveling to Europe, and the ancient sites of Italy and Greece inspired him to start collecting ancient coins. His collection contains nice specimens of many well-known series and is particularly strong in Roman sestertii. Robert Bartlett clearly was an avid record keeper, and his collection came with a full catalogue and an almost complete record of his invoices and correspondence with many well-known dealers in the US and in particular London from the 1960s onwards.

The American Numismatic Society's founding more than a century and a half ago has consistently been supported through bequests, both large and small, from our many dedicated members. These generous cash and numismatic gifts have been a major factor in the Society's continuing good health, allowing us to build our endowment and maintain a unique place in the world with a prestigious reputation for scholarly research, extensive collections, and publishing programs.



Robert Bartlett



Some of the coins donated by Robert Bartlett

Support

Many of you are aware that the support of our programs each year relies on a diversity of funding that includes membership dues, annual appeals, and a number of large individual donations. This year our year-end appeal, which began in November, received donations from over 100 members. Donations to our general fund ranged in size from \$25 to \$10,000. All of these gifts are critical to the health of the Society, and we are grateful to every one of you who helped support the ANS by responding to this appeal.

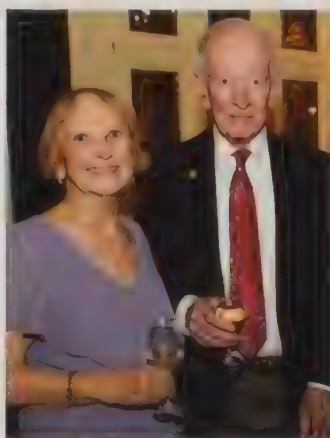
Endowments

Many supporters choose to focus on a particular area of numismatic research or to contribute to a designated endowment.

Two endowment campaigns that are actively underway are: The Endowment for the Curator of Medieval and Renaissance Numismatics, and the Campaign for the Chair of the Executive Director.

The Endowment for the Curator of Medieval and Renaissance Numismatics was started with a significant

gift from Dr. Howard Minners in 2014. His initial donation of \$100,000 was matched by another major benefactor, bringing the seed grant to \$200,000. It has since been grown to more than \$330,000 with additional gifts from Dr. Minners and other donors. Although a full endowment of \$2,000,000 for this position is still a dream of ours, we are actively pursuing the goal of raising more endowment monies in order to strengthen research and publications in early European numismatics. As a result of these initial generous donations, the Society has been able to employ David Yoon as a part-time associate curator of Medieval and Renaissance Coins.



Eleanor and Howard Minners

As one of the Editors of the *American Journal of Numismatics*, David Yoon is also actively working to enhance its coverage of medieval and Renaissance topics. Two articles appearing in volume 29 represent his own research on medieval coinage. The first, co-authored with Peter Bartlett and Ruth Pliego, is primarily a presentation of Bartlett's work on the standards of weight and fineness in pre-regal Visigothic coinage. The second article is a simple report on excavation coins from a late medieval site in southern Italy, on the island of Stromboli. Although the coins are unspectacular, as is usually the case for excavation finds, the assemblage is interesting as evidence for the circulation of diverse coinage in the late medieval kingdom of Sicily. As part of his research, David is also working on stylistic variation in pre-regal Visigothic coins.

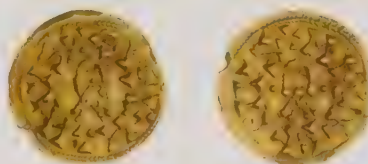


A recently photographed 3-thaler coin of Brunswick, Germany, 1685 (ANS 0000.999.34389) 75 mm.

Also of note is *Roman Coins, Money, and Society in Elizabeth England*, by Richard Simpson, Andrew Burnett, and Deborah Thorpe, published by the ANS in

November, it includes the full transcript of Sir Thomas Smith's *On the Wages of the Roman Footsoldier*, which has been a virtually unknown work to modern scholarship and, although it is the first original work written in England to use the evidence of ancient coins, it has previously played no part in the history of numismatics. The book throws new light on the "Cambridge circle," the group of academics-turned-politicians who played a crucial role in the smooth accession of Elizabeth I. It is accompanied by a biography by Richard Simpson to remedy some of the misconceptions about Smith, and to set OWRP and his other writings in a biographical framework.

David is also focused on improving the visibility of the ANS's collection in this area. This past year he completed a survey of the more than 21,000 sixteenth- and seventeenth-century coins in our collection, and he continues to work closely with ANS photographer Alan Roche to get more of them photographed for our MANTIS database. Just as critically, David has been revising the database descriptions and revamping the too-long neglected cataloging of these coins to ensure that they can be reliably accessed by all interested researchers. Developing a controlled vocabulary for modern numismatics that is compatible with the online numismatic thesaurus Nomisma.org will require a significant restructuring of the way our collection has been catalogued and will also require some additions to Nomisma.org's ontology. To this end David worked this past summer with a volunteer, Taylor Hartley, on a particularly challenging area, medieval and early modern Italy, to define what types of information our database needs to contain in order to catalogue the coins more comprehensively and consistently.



Visigothic gold tremissis from Malaga, Spain, ca. 631 (ANS 2016.29.106, ex Archer Huntington collection) 20 mm.

Also, over the past year some 1,000 coins from the Huntington collection were added to the Medieval Department. This includes an extremely important group of early medieval Visigothic coins, but there is also much research potential among the lower-value late medieval Castilian coins, for which we are building a collection that includes considerable depth of typological variation. David is also working on preparing another group of late medieval Castilian coins to be donated in the near future.

The Campaign to Endow the Chair of the Executive Director was initiated to support the position of Executive Director, which is a relatively recent addition to the ANS. The position was first created in 1997 when Leslie Elam, the long-standing Director of the ANS, was named to this newly created position. The Executive Director is expected to provide direction and leadership toward achieving the organization's mission and goals and unlike some ANS curatorships or the Librarian, the Executive Director's position is not currently endowed.

Looking toward the future, endowment for this key position is crucial if the ANS is to continue to attract and maintain leaders of the highest caliber. The Society's distinction and well-deserved reputation for excellence is in large part attributable to its widely recognized curatorial and academic staff, who provide unassailable academic standing to the Society and secure its leadership stature among numismatic institutions. Recruitment of such staff is, of course, highly dependent on the stature of the person at the helm.

After a very robust start, we are pushing hard against a deadline to raise the significant goal of \$4 million for this endowment. We have received donations and promises of gifts of approximately \$1.4 million. This year we are pleased to have received donations from a number of new sources. A contribution of \$45,000 was realized through the auction of a jewelry ensemble, which was consigned to the ANS to help support this campaign. Gifts of coins and medals from our good friend and major benefactor Stanley DeForest Scott were consigned to Stack's Bowers Galleries and their auctions realized more than \$71,500. Additional stock and cash gifts of \$11,535 were received for the campaign, bringing an additional \$128,102 to the endowment so far this year. We are deeply appreciative of all of this support, and hope to reach our goal through a combination of cash and stock gifts, as well as numismatic items that can be sold for this purpose.

A Special Thanks to our Longest Supporters

One of the most significant forms of support for the ANS, and one that we value deeply, comes from our members who consistently maintain their membership in the Society year in and year out. We are humbled by the show of this unwavering support, most especially by a new group of those who have reached their 50th anniversary as members of the Society. They join the 64 current Honorary Life members, and it is very gratifying to see this number increase each year. It is with great pleasure that we applaud them and thank them

for their steadfast commitment to the ANS. Here then is a list of those members whom we recognize as "Honorary Life Members" this year:

Mr. John P. Burnham
Prof. Jane M. Cody
Mr. Arthur D. Cohen
Prof. Eugene Joseph Dwyer
Mr. Dennis J. Forgue
Mr. Ronald J. Gillio
Mr. Robert W. Julian
Dr. Ulrich Klein
Prof. Rudi Paul Lindner
Mr. Robin S. McDowell
Mr. Roger Laurence Mitchels
Mr. John A. White

Staff Promotions

On January 1, a number of senior appointments were made at the Society. Dr. Gilles Bransbourg, formerly Associate Curator of Roman coins, has been appointed to fill the position of Deputy Director. This senior position had been vacant since the departure of Andrew Meadows almost four years ago. Dr. Bransbourg, who holds a PhD in Roman history, came to the Society with a background in finance and management. He will oversee the financial management and membership operations, while continuing his numismatic research. For more see <http://numismatics.org/gillesbransbourg/>. Dr. Peter van Alfen, formerly Margaret Thompson Curator of Greek Coins, has been named Chief Curator and will be in charge of all curatorial staff and collections. Dr. van Alfen joined the Society in 2002 and is a leading authority on ancient Greek coins as well as medallic art. See <http://numismatics.org/petervanalfen/>. Dr. Lucia Carbone is now Edlow Family Assistant Curator of Roman Coins; and Eshel Kreiter has joined the full-time staff in her position as Director of Development.

AJN Update

The abundance of articles received for *American Journal of Numismatics* in 2016–17 has given us the opportunity to get fully caught up with the calendar. What was originally planned to be volume 29 (2017) is being printed as two volumes instead, including volume 30 for 2018; both volumes are being mailed at the same time. This means that the next issue, for which articles are already being reviewed, will be called volume 31 (2019). It will be sent to the printers around the end of 2018, so members who subscribe to AJN will receive the 2019 issue in early 2019.

We are very pleased to announce that ANS Fellow Nathan T. Elkins, Associate Professor of Art History at Baylor University, will be Co-Editor of AJN starting with volume 31. He will oversee articles on ancient Greek and Roman topics, including the rest of the ancient European, West Asian, and North African world. ANS Associate Curator David Yoon will continue as Co-Editor of AJN for medieval, modern, and non-Western topics.

Money Talks

For 2018, the ANS continues with its popular Money Talks, a series of Saturday afternoon open discussions and informative lectures on a variety of topics led by experts in the field. Upcoming talks include:

To Counterfeit is Death

Ray Williams

April 21, 2018

How to Read Arabic on Coins

Jere L. Bacharach

May 12, 2018

Photographing Coins Part II

Alan Roche

June 16, 2018

Monuments, Medals, Metropolis:

A Numismatic Walking Tour of Lower Manhattan

Peter van Alfen

July 14, 2018

For more information on the series and on these individual talks, see the ANS website or call Emma Pratte at 212-571-4470, x117.

Obituaries

Theodore Vern (Ted) Buttrey 1929–2017

The ANS notes with sadness the death on January 9 in Cambridge, UK, of Theodore Vern (Ted) Buttrey, Jr., recipient of the 1996 ANS Huntingdon Medal and the 1983 Medal of the Royal Numismatic Society, among other honors.

Buttrey received his PhD in 1953 from Princeton University, and began his academic career at Yale University in 1954. While a student at Princeton, Buttrey attended the very first ANS graduate summer seminar in numismatics, held in 1952, thus beginning his long relationship with the ANS. A decade after finishing his PhD, he joined the Classics Department at the University of Michigan, where he became a full professor in 1967 and chairman of the department for several years. He was also director of Michigan's Kelsey Museum of Archaeology from 1969–1971.

During his tenure at Michigan, Buttrey was a visiting fellow and resident member of Clare Hall at Cambridge, and after retiring from Michigan he relocated to Cambridge where he became an Affiliated Lecturer in the Faculty of Classics. Buttrey was Keeper of Coins and Medals at the Fitzwilliam Museum from 1988 to 1991 and honorary keeper from 2008 until his death.

Although his primary work was with ancient Roman coins, especially the coins of Sardis, Lydia (modern Turkey), Morgantina, Sicily, and other locations in Libya, Italy, Britain, and Israel, one of his early interests was Mexican coins, and his *Guidebook of Mexican Coins, 1822 to Date* was first published in 1969 and is today in its sixth edition, with Clyde Hubbard the current principal author. The ANS Donum database lists more than 125 entries with Buttrey's name, including as co-author with Ian Carradice the second edition of *Roman Imperial Coinage: From AD 69 to AD 96 "The Flavians."*

In spite of his life's work on ancient coins, Buttrey may be best remembered for his role in the controversy involving a group of gold bars purportedly from the 18th-century American West, which had been in the huge collection of philanthropist Josiah K. Lilly, Jr. The Lilly collection, including a number of the gold bars, was donated upon Lilly's death in 1966 to the Smithsonian Institution.

In a 1996 lecture at the ANS, Buttrey proclaimed the bars were forgeries, leading to, what the *New York Times* called, "one of the longest-running and most vitriolic disputes in the annals of American numismatics—one that has resulted in accusations that the bars are frauds, a \$6 million libel suit, and a glum assessment by the National Museum's numismatic curator that the bars may not be valuable antiques after all" (NYT 3/3/06).

Buttrey claimed that John J. Ford, Jr., a coin dealer, had planned the fraud, and some of the gold bars had been sold by Stacks. In August 1999 at a meeting of the American Numismatic Association in Rosemont, Illinois, Buttrey spoke jointly with Michael Hodder, a consultant for Stacks who put forth a rebuttal to Buttrey's arguments. Shortly after the debate, Ford and Harvey Stack sued Buttrey for millions of dollars in a libel action in the U.S. Federal District Court of New York. The libel suit was eventually dismissed. No criminal charges were filed against Ford or Stacks.

Some objects from the Lilly collection are still on display at The Smithsonian Intuition, but the gold bars are no longer shown.



First class of the Eric P. Newman Graduate Summer Seminar, 1952. Pictured (clockwise around table from front): Dericksen Brinkerhoff, Brooks Emmons, Eva Brann, Theodore Buttrey, Jr., Roger Hornsby, Norman Cantor, Robert Benson, E. Marie Spence (standing), Jonathan Gell, Joachim Gaehe, Jean Davison.

Buttrey was no stranger to other long-standing academic quarrels, always striving to get closer to the truth. In the 1970s Cambridge numismatist Michael Crawford put forth a theory regarding the number of coins that could be produced from each die. As noted by Philip Kay in *Rome's Economic Revolution*, "Buttrey attacked him for . . . basing his die estimates on the combination of hoards of different dates, as well as for failing to establish that the coin finds and dies of any two issues fall into the same pattern" (p. 91). Debate over this issue continues to this day.

Buttrey was born in Havre, Montana, December 29, 1929.

—David Hendin

Joan Marie Fagerlie, 1930–2017

Joan Fagerlie began work at the ANS in 1962 as Assistant Curator of Roman and Byzantine Coins while still a graduate student. After a decade at the Society, she left in 1973 by which time she had been promoted to full Curator and served in a curatorial department that included three other notable women numismatists: Margaret Thompson (Chief Curator), Nancy Waggoner (Associate Curator), and Rose Chan Houston (Associate Curator). While on staff at the ANS, Fagerlie defended her dissertation in 1965 on Late Roman and Byzantine Solidi found in Scandinavia and so earned a PhD in History from the University of Washington in Seattle. Her dissertation was published in 1967 in the ANS's Numismatic Notes and Monographs series (no. 157) as *Late Roman Byzantine Solidi Found in Sweden and Denmark*. That same year, she took a three-month leave of absence to tour Europe visiting 16 public and four private collections to collect material for a study of Ostrogothic coinage.

Fagerlie published on a variety of topics and served as editor of the Roman section of the Survey of Numismatic Research for the 1973 International Numismatic Congress, hosted in part by the ANS in New York City. Among her last numismatic publications was a chapter on the coins found in the early seventh century AD shipwreck at Yassiada, Turkey (near Bodrum), which was excavated by George Bass and Frederick van Doorninck, Jr., in 1962. Sadly, the coins illustrated in



Joan Marie Fagerlie

her 1982 report were stolen from the Bodrum Museum of Underwater Archaeology some years ago.

After leaving the ANS, Fagerlie returned to Minneapolis, where she had been born on November 9, 1930. She spent the rest of her professional life as a Research Librarian at the University of Minnesota. Fagerlie died in Minneapolis on December 6, 2017.

—Peter van Alfen

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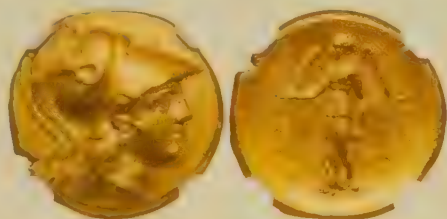


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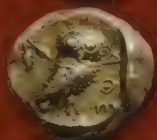


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Tetradrachm, Athens,
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Head of Athena to the right/AGØ; owl
standing right, in left field; olive twig

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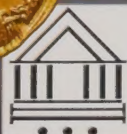
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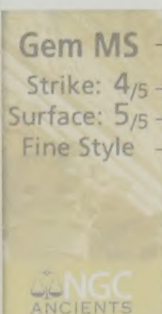
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Obv. A corps in a winding sheet and head covering is recumbent upon the lid of a sarcophagus, his head resting upon a roll of cloth. The lid supported by two skeletons, between them is a cartouche with the engraved inscription: D.O.M. *Bid voor de Ziele van 't / Zeer Eerw. Pater*

Geldol / phus van Overbeke d8 Ap. / 1728, 't Amsterdam overl: / R.I.P. Above, two putti

blowing trumpets carrying a banderole with the inscription: *Christus is u Leven Sterven is u gewin*
Rev. The sun shining on a tree with dense foliage, next a withered one being pulled over by a skeleton. (Death)
Below a cloth that reads: *Strijdt eenen Goeden Strijt / des Geloofs greijpt na het / Ewighe Leven 1Tim Cap 6 V12.*

Edge stamped with the letter "B" and essay mark of

Amsterdam. Cf. Beeldenaar 2002-4 page 168-172.; cf. auction Fred. Muller 18-21 March 1907

nr. 383 Pl.X. Lit. Voet. Dutch silversmiths and their marks, page 15, nr. 80.

Bem.816; obv.B20; rev.B14var; silver, 70 x 64 mm., 69.02 grams.

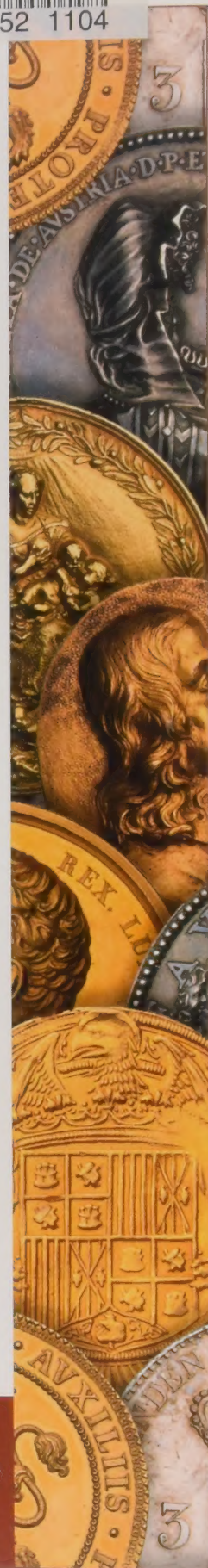
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